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NEW YORK: SATURDAY, JANUARY 29, 1881.

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## Memoirs of Sothern.



EDWARD A. SOTHERN.

There was little surprise manifested by the readers of the daily papers last Saturday morning when they discovered the cable despatch announcing the death of Edward A. Sothern. For some weeks past the reports that have reached this side concerning the comedian's illness have been of a discouraging nature, and even the most sanguine of his friends had little hope that he would survive the Winter. The immediate cause of Mr. Sothern's demise was Bright's disease; but there is no doubt that he would have lived longer had his constitution been in a proper condition to battle with the insidious progress of the fatal disorder. His health for the past five years has been most precarious, and many times he has been obliged unwillingly to cancel engagements with his managers.

Mr. Sothern's career has been so fully narrated and commented upon within the past few days that a brief recapitulation of the salient points will be all that is necessary.

That the place of his birth was Liverpool, says a chronicler, and his father a well-to-do collier, all are agreed. The date is variously stated as 1826 and 1830. The latter is probably correct, as in 1854 he was a medical student in London at the Middlesex Hospital. The death of his parents, reverses of fortune and a natural taste for the drama led him to adopt the stage as a profession, and, as is not infrequently the case, he floundered about for a number of years before he attained any marked success. He first appeared in America at the old National Theatre, Boston, an engagement procured for him by Lacy, the dramatic publisher. He essayed Dr. Pangloss in the *Heir-at-Law*, under the name of Douglas Stewart, and failed lamentably. From there he drifted to Barnum's Museum, New York, where he played utility business; the first part of any prominence assigned him being Col. Airey in *First of April*. In 1854 he was engaged by the elder Wallack, and opened with the season at that house, making his debut as Lord Charles Roebuck in *Old Heads and Young Hearts*, Mrs. Hoey appearing as Lady Alice. Here he remained as Mr. Stuart until 1856, when Wallack's Theatre having been leased to Mr. W. Stuart, the season was opened Sept. 17 with a new comedy in five acts by Lester Wallack, entitled *First Impressions*, when he was announced as Mr. Sothern in the role of Wilson Mayne—there being a Mr. Colin Stuart engaged in the company. He played *Marcellus* in *Cloud and Sunshine*, with J. R. Anderson, and Jan. 22 played *Armand* to the *Camille* of Matilda Heron, Mr. Wallack, who was stage manager and stock star, declining the part.

In December of the next year Mr. Sothern played *Livingston* in *The Poor of New York*, now known as *The Streets of New York*. In 1858 he joined Laura Keane's theatre, and the season was opened August 25 with *The Willow Copse*, in which he appeared as Sir Richard Vaughan, Mr. Jefferson, Mr. Coudock and Miss Laura Keane being in the cast as well. He played *De Nemours* to the *Louis XI.* of Mr. Coudock, and after appearing in several revivals of the old comedies, *Our American Cousin* was produced Oct. 18. It ran one hundred and forty nights at Laura Keane's. He played it hundreds of times in the country, and in 1861 he obtained an opening at the Haymarket Theatre, London, with Buckstone. Mr. Tom Taylor says in his reminiscences of Buckstone that it was played for three or four weeks to bad business, and Buckstone becoming discouraged was about to take it out of the bill, when Charles Mathews, coming in one night, advised him to "hold on," saying: "It is a wonderful impersonation and the public will take to it. Wait a little and see if they don't." This advice saved the piece, and it ran over a year, realizing over £20,000 for the management.

In 1871 Mr. Sothern returned to this country, having amassed a handsome fortune. While at the Haymarket he appeared as David Garrick, 1864; Frank Jocelyn, in *The Woman in Mauve*, 1865; Hon. Sam Singsby, in *Oxenford's Brother Sam*; Marquis Victor de Tourville, in *A Hero of Romance*; Colonel John White, in *Home*; Hugh de Brass; Charles Chukles, in *An English Gentleman*; Sidney Spoonbill, in *A Hornet's Nest*, and Fitzaltamont, in *The Crushed Tragedian*. These, together with *Frank Annerley*, in *The Favorite of Fortune*; *Mulcraft*, *Cuckfield* and *Laylot*, in *Barwise's Book*; *The Burrampooter*, *Harry Vivian*, in *A Lesson for Life*, and *Robert Devlin*, in *A Wild Goose*, were his characters.

The parts by which Sothern won American fame and in which he was largely identified were *Dundreary*, *David Garrick*, *Brother*

*Sam*, and lately *Fitzaltamont*. It is so recently that he has been seen here in all these that it is unnecessary to refer to their respective merits. He had a reputation for being the prince of princely good fellows. His dinners, his speeches, his *bon mots*, his practical jokes and pranks are still remembered and keenly relished by the large circle of acquaintance that had the good fortune to clink glasses with the jovial actor. Although he had lived over half a century his spirits remained young and buoyant to the last. Indeed, he seemed to have been brought into the world under a star of jollity, and no doubt when further particulars of his last moments arrive it will be found that the ruling passion of his existence was strong in death, and that he left the world with some genial witticism upon his lips.

Sothern's life was one of the most varied experiences. He had many ups and downs in his earlier years, but through all the careless, devil-may-care disposition came to the surface and he bobbed lightly over the seas of fortune and misfortune, himself unruffled by his surroundings. While he may never have been what is correctly called a dissipated man, most of Sothern's spare moments were spent in jollification, and he was always a high liver and drinker. The brightest wits, the cleverest actors and literary men of the day gathered about him in both New York and London, and their sayings and doings, compiled into book form, make very entertaining reading. There was one delightful feature about Sothern's celebrated jokes: they were never calculated to injure anybody, or—as is often the case—trifle with the serious feelings of those upon whom they were perpetrated. He was always careful to select people who were quite able to retaliate by paying him back in his own coin. W. J. Florence, Edwin Adams, Stephen Fiske, Robert Heller, John T. Raymond, Boucicault and many other jovial souls were his subjects and oftener accomplices; and when a number of them joined Sothern after a performance for a night of diversionment, they generally managed to make the inmates of the Gramercy Park Hotel howl.

Sothern's domestic life was not of the pleasantest description. While quite a young man he entered into a matrimonial alliance that was not productive of the most harmonious results. Some years ago he separated from his wife—continuing, however, to furnish her with adequate support—and went to live with his widowed sister. Whenever he was in London he resided at No. 1 Vere Street, where the lady referred to kept open house for him. Sothern was to have played an extended engagement in this country this season but by the orders of eminent physicians he was compelled at the last moment to break the dates that his manager, Mr. Harry Wall, had made for him through the States.

## Sothern's Fun-Making.

There are scores of capital stories told by Sothern's friends about the comedian which illustrate his antic disposition. A number of the best have been compiled, and they are worth reproducing. A good one, in which Florence, Edwin Adams and the subject of this article figured, gives the reader an idea of California hospitalities, and a description of how Sothern went to prison.

It was one of those delightful practical jokes, said the narrator, which occurs in the lives of clever fellows and are remembered among the happy events of existence.

The sun of the Pacific slope was just setting in a sea of gold, twilight was coming down the mountains on the east. Poor Edwin Adams and Florence sat in one of the parlors of the Palace Hotel, in San Francisco. They were anxiously looking for Sothern, and never did two boys await the arrival of an elder brother, after a long absence from home, with more eager anticipation.

"What time is it?" said Florence. "I wonder when the train will be here? Wait a moment. I'll inquire at the office."

Billy soon returned with the news that the train was coming, and would be at the depot at 10 o'clock, with their friend on board.

"That's glorious!" exclaimed Ned. "I wonder how the dear boy is? I don't think I ever had such pleasurable anticipations."

"Why, of course he is well," said Billy; "he is always well. Now, Ned, look out for fun; I am going to square up my joke account with Dundreary. It's the very time to do it, and I want you to help me."

"Good," said Ned; "I am with you, my boy; go ahead."

"The practical jokes that he has played upon me," said Billy, "have been original and very funny. The ingenuity of the scamp has been something wonderful. For a good square, original practical joke no man that ever I heard of can touch Ned Sothern; his inventive powers are marvellous. I'll tell you, while we are waiting, one or two he played upon me. He once inserted an advertisement in the *New York Herald* the substance of which was that I wanted ten dogs, two each, Newfoundland, black-and-tan, spitz, setters and a poodle, and that the dog men should apply at 7 o'clock in the morning until 3 in the afternoon, for three days, at my residence. The next morning by 8 o'clock the street in front of my house was crowded with men and dogs fighting their way around the front stoop. Aroused by the infernal noise I got out of my bed, went to the window, and as I drew back the curtain and exposed my head and shoulders every fellow in that motley crowd held up his dog and yelled, 'Here he is, Mr. Florence; this is the one you want.' I don't know what else they said, for the howling and barking of the dogs and the laughter of the crowd drowned all other sounds. I was at a loss to account for this strange sight. Mrs. F. came to the window, took in the scene, and with that nice perception of things which never deserts the sex in an emergency, said: 'Why, I see what this is; it cannot be anything but one of Ned Sothern's jokes, my dear,' and with that she exclaimed, 'Look, look, it's he! There is Sothern himself!' I had retreated a short distance from the window, but when Mrs. F. said that the great joker was present in person I went forward, and sure enough there he was, looking

at a beautiful slye terrier, which he afterwards purchased. He turned to my window, and with that characteristic way he has of adjusting his eye-glass, he put it on and looked straight at me as if he had never seen me, and then innocently asked a boy, who was holding an ugly cur, 'Who lives in that house? What queer person is that who is shaking his fist at us?' 'Why, Florence, the actor, lives there, and he advertised for dogs, and that's what's the matter,' answered the urchin.

"Going into the dog business, I suppose?" said Sothern. "Yes," said the boy, "I reckon he is—he is always doing something for us fellows." Dundreary jogged along among the crowd, and he said afterwards it was one of his most successful jokes. At another time he sent three or four undertakers to my house in the middle of the night. The last trick he played upon me was very good. I had invited a number of fellows to dine with me and we were expecting a good time. When we were pretty well through the dessert one of the gentlemen went outside into the hall and in a few minutes returned, saying that there was an old man at the door who wished to see Mr. Florence, and that he would not go away until I came to the door. After a little while I went out and found the antediluvian on the stoop outside. He seemed to be very infirm and quite lame. I invited him inside, and he told me that he was about to return to the old country; that he had lost all of his family in America and was going home to the land of his fathers to die. He had a few things left from the general wreck of his household which he wished to sell, and thereupon took some mantel ornaments and other articles of vertu from his pocket, saying they were the last things he had saved, and if I could spare him \$300 for them he could buy a steerage ticket that would carry him home. I saw that the articles were valuable, told him to keep them and handed him \$300. Thinking I had done a pretty good thing I returned to the dining-room and gave orders to the servant to let the beggar out. The servant returned, saying that the old fellow had already gone, and so indeed he had. Some of the company suggested that he might have been a fraud. 'Just look around and see if he has not taken a few things,' I then thought me that the articles he showed looked like some of my own. I rushed into the parlor to find that the old thief had taken my own things. The alarm was given and police sent for.

In a few moments two officers appeared and began a search. One of the servants reported that he saw the old man going upstairs. The officers rushed up, and after a look through the rooms on the two upper stories discovered him looking over some photographs. The officers, of course, seized him. He resisted and gave it to them pretty roughly with his tongue. 'Bring the old ruffian down,' I cried, 'bring him into the dining-room.' Until then I had not thoroughly scanned the aged villain's countenance. Imagine my amazement when I looked into that eye, which no power on earth could disguise or change, to find that the man I had held of was Sothern himself. It was a dead sell on us all. Sothern had prepared himself fully for this joke, as he always does on important occasions. He brought with him a wig, beard, pair of slippers and a long coat, and a villainous old hat.

"While we were pretty well along—"

"Yes, I see," said Mr. Adams, "you were pretty well along. Of course you were."

"I mean," said Billy, "that we were well along in the evening."

"Yes, certainly you were; if you were not you should have been," replied Adams.

"Well, as I was about to say, Sothern slipped out of the dining-room and in a few moments was transformed into an ancient Hibernian on my door step. This was voted by the whole company as one of the most successful practical jokes ever practised, and so it was, by a large majority."

"The time approaches," said Adams, looking up at the great clock.

"Yes," answered Florence; "now I'll tell you my plan for a big thing, Ned. We will take a carriage and go the depot, and as soon as the train arrives we will scoop the old boy up and drive to the city prison and slap him in jail. I have arranged to commit him, let the jailer into the secret, and upon my holding him harmless he will pay the stern keeper."

"We won't keep him in but a few minutes though," responded the tender-hearted Ned, "only a few minutes, Billy."

"Leave that to me," said Florence. "You know I would not harm a hair of his head. Leave it all to me. Sothern will enjoy it when it is over as much as we do; he is one of the kind who enjoys a good joke on himself as well as if it were played on anyone else—more so."

The train was on time, and as soon as it stopped, one of the first passengers who got off the platform was the veritable Sothern. Billy and his friend were with him in a moment. The greetings were heartfelt and sincere.

"Now, old boy, come along; we have the best of rooms for you, and as this is your first visit, we will see [looking askance at Ned] that you are firmly settled."

The carriage soon had them in front of the city prison. It seemed but a moment since they left the depot, so interested had Mr. Sothern been in the conversation of his friends. The three alighted and the two conspirators rushed Mr. Sothern up to the jail register. Ned put the pen in his hand while Billy took his satchel, and after the name was down they hurried him off to his "room." A turnkey led the way down the corridor and Sothern was ushered into a side apartment. He said he thought it was a very plain-looking place, and was amazed when he saw bars at the window, but observed this must be their way out here. He took a seat at the table, and being left alone, overheard the following conversation.

"Have him! What last, Jack?"

"Why, that awful murderer and robber of Yellow Creek Flats," replied the first speaker. "We are going to handcuff him and put him in the dungeon."

"Well, he ought to be there; he is the worst criminal in California, and he will certainly be hung in a short time."

Sothern now saw through it all, and began to kick the door, and ask that it be opened. There was a slide in the panel, and this was pushed aside by one of the turnkeys, who gruffly inquired, "Now, what do you want, you infernal robber and highwayman?"

"Well, sir," said Sothern, "I want you first to open this door, and then I will tell you what I want."

The only reply to this was: "We are coming in directly to put a pair of bracelets on you."

"Now see here, my good friend, this is all a joke, and, as it has been carried far enough, you had better open the doors."

"That's too thin," said the turnkey, "too thin. Do you suppose you could fool us with that kind of chaff; I guess not!"

In the meantime, Billy and Ned had gone off to spread the news that Mr. Sothern had been arrested and sent to the city prison. A large delegation of friends at once left the hotel, and proceeded to the jail. Inquiring for the jailer, he promptly appeared, and being asked for the commitment, he produced a paper with a great many grand flourishes, and a considerable number of hieroglyphics upon it, and said: "This is what was handed to me." Upon a close examination, it was found to be signed by Guilemano Florence and Edouard Adam, detectives. A well-known magistrate, at this juncture, stepped forward, and Mr. Sothern being brought before him, was at once released as a victim of kidnappers. Dundreary admitted that he had been handsomely inveigled and sold by his two friends. Billy and Ned had meanwhile ordered the finest supper at the hotel ever known on the Pacific coast, and a company of forty gentlemen sat down to enjoy, with the guest of the evening, an occasion, which, for mirth and genuine jollity, has rarely had its equal in that or any other part of the country.

"And this," says Florence, "was the way I got even with the boy. He won't forget it soon, either."

## STEPHEN FISKE AND DUNDREARY.

Speaking of the first appearance of Mr. Sothern as Lord Dundreary, in London, Mr. Fiske says: "It was about the year 1861. Mr. Buckstone, the manager of the Haymarket Theatre, was in want of an attraction; and taking a liking to 'the young American actor,' as he was called, agreed to produce *Our American Cousin*, although he did so with not a little fear and trembling. All the actors and actresses connected with the theatre predicted its failure. Buckstone himself consented to play the part of Asa Trenchard, to help the performance along, but nobody except Sothern had any confidence in its success. During the rehearsal of the play, Mrs. —, one of the old Haymarket stock company, and a representative of all the gossip of the green-room, came upon the stage while Sothern was running over his famous letter scene. He turned, and said, 'My dear madam, don't come on here till you get your cue. In fact, on the night of the performance, you will have twenty minutes to wait during this scene.'

"Why," said the lady, satirically, 'do you expect so much applause?'

"Yes," said Sothern, 'I know how long this scene always plays.'

"Ah!" answered the madam, 'but suppose the audience should not take your view of the matter.'

"In that case," said Sothern, 'you won't have to bother yourself, for I and the piece will have been condemned a good hour before your services will be required.'

"I regard this as one of the most striking instances of courageous confidence, concerning a new play, that is recorded in connection with the history of the stage. The success of *Our American Cousin* was immediate and continuous. Everybody understood it, everybody enjoyed it, and Lord Dundreary was elevated to the peerage of Great Britain, Ireland and Scotland, by unanimous consent, and he is now, by long odds, the best known member of the English aristocracy."

"How was it regarded by the people whom it burlesqued?"

"The swells of London, whom it was supposed would be very hostile to this caricature of a British nobleman, were the first to appreciate and understand it, and adopt its mannerisms, its drawl, its dress, and often its peculiar skip. To this day you cannot make yourself better understood in London than when you speak of Dundreary whiskers to your barber, or a Dundreary coat to your tailor. The most popular actors seldom get beyond a necktie or a photograph, but Dundreary has created a peer and a style. Sothern is the best friend that the tailors ever had. Any first-class tailor in New York or London would furnish him with all the clothes he requires—and he uses hundreds of suits in a year—if he would only accept them. In London, as in New York, his modern costumes, on and off the stage, are regarded as models by the most fashionable people. At one time he bought a frieze coat from a pig-drover in Ireland, because he thought it was picturesque and comfortable, and introduced something like it on the stage. Thus originated the ulster and its half-dozen variations. Every man who wears an ulster to-day is, therefore, without knowing it, a walking advertisement of Mr. Sothern's example."

Sothern in London was a veritable king of mirth, holding daily and nightly court with such rare spirits as J. L. Toole, Henry J. Byron, Tom Robertson, Buckstone, Johnstone and a score of other gentlemen who are well known in theatrical and artistic circles. Every morning the town was startled by some fresh social excitement, and every evening the clubs rang with laughter over Sothern's latest exploits. His practical jokes were of every description, from the intricate mechanical pleasantries designed by his friend, Col. Johnstone, to the off-hand flippancy of getting a ragged newsboy for half a crown to turn somersaults and plant his feet in the abdomen of a reputable banker. What may be called the Johnstone era of Sothern's London experiences was illustrated by his exposure of the Davenport brothers and his fitting up an apartment with electrical and mechanical contrivances for the purpose of producing extraordinary effects on Johnstone's guests.

They were invited, for example, to dine with the pair, entered the dining-room with other gentlemen in true British fashion, and there found only a table, with nothing on it except the cloth, knives and forks and a "bill of lading." No servants were in the room and there was no evidence of a repast. After everybody had been sufficiently surprised, Mr. Sothern would blandly inquire "what sort of soup will you have?" Every guest was at liberty to mention his preference, which being done, the door was soon after opened and in marched the servant with the article ordered. The same system was observed all through the different courses. Every kind of food apparently was in the kitchen ready cooked that could be gotten up by mortal man, and everything was in the cellar that could be drank, from Hungarian Burgundy to Bourbon "straight." After dinner cigars were handed around, and upon the guest expressing a wish to have a light, a blue flame would burst from the centre of the table. These curious effects were accomplished by means of electrical devices operated under the table by Colonel Johnstone's feet, which established telegraphic communication with the cook down stairs, who had been previously supplied with every variety of canned soups, meats and vegetables that the market afforded, and which required but a moment's preparation in order to supply the wants of the respective guests.

Walking down Regent street with me one day, he said: "You go ahead a couple of blocks, Fiske, and I'll go back, but we will both take the Atlas omnibus." I followed his instructions, and entering the omnibus

found Sothern sitting in the diagonally opposite corner. I naturally looked at him with some curiosity to know why he had sent me two blocks ahead. Perceiving this, he assumed a very fierce and belligerent expression, and exclaimed: "Are you staring at me, sir?" The omnibus was filled with several elderly ladies, two quiet gentlemen who looked like clergymen, and a farmer from the country. I took the cue at once, and replied: "No; if I wanted to stare at anybody, I would stare at a better looking man than yourself." At this, Sothern's indignation apparently became uncontrollable, and it required all of the force of the clergymen, seconded by the farmer, to keep him in his seat, and prevent him from throwing himself upon me. Finally he insisted upon stopping the "bus," and invited me to step outside, and either apologize then and there for the insult, or fight him on the spot. I pretended to prefer to do the latter; but said I would remain in the omnibus, whereupon Sothern took off his overcoat, and handed it to the nearest old maid to hold for him while he chastised me for my impertinence. In the course of the desultory remarks in which we indulged during this melee, he chanced to observe that he would allow nobody except his friend John Robinson, of Philadelphia, to speak to him in that way and live; whereupon I immediately informed him that my name was Robinson, surnamed John, and that I had just arrived from America, but that I hadn't the pleasure of his acquaintance, nor did I particularly desire it. In an instant Sothern's manner completely changed, and, climbing over the old maids, the clergymen and the farmer, to my corner of the stage, he endeavored to embrace me like a long lost friend. He avowed that he never had been more delighted in his life; stopped the omnibus, and proposed that we should get out together, which we thereupon proceeded to do. The comedy we had enacted, and the astonishment depicted on the faces of the inmates of the coach, exceeded anything I ever saw on the stage, and afforded food for laughter for many days.

One night, after 12 o'clock, Toole and Sothern took possession of the porter's room at Humman's Hotel and sent the porter to the top of the house to find Billy Florence, who was supposed to be a guest there. Meanwhile the pair undertook to attend personally to the wants of the strangers who were stopping at the hotel, and came to the wicket to demand admittance. It must be understood that the wicket was only large enough to expose a single face. The first to present himself was a clergyman, who was very gravely informed by Toole that his "attentions to the chambermaid had been discovered, and that he would find his trunk in the morning at Covent Garden Market opposite; that this was a respectable house and he didn't wish anything more to do with such a man." While the clergyman in his indignation was absent in Bow street to hunt up a police officer and make his troubles known the proprietor of the hotel appeared and was promptly notified by Sothern, who now appeared at the wicket, that they had "already missed enough spoons during his visit, and that his valise would be thrown down to him in a few minutes from the top story, and if he wished to avoid Newgate he had better reform his practices or try them upon some other hotel." This joke would have had rather a serious termination if the proprietor had not entered by a side door and discovered Toole and Sothern at their pranks from the rear; but as soon as he found out who they were he was so overjoyed at the presence of two such worthies in his house and the oddity of the jokes they had played that he ordered one of the best of hot suppers, sent for Billy Florence, and kept things going in a lively way until morning.

The St. James and Haymarket Theatres in London are about as far apart as the Park and Fifth Avenue Theatres—say three blocks. They are rival theatres. Sothern was playing at one and I managing the other. On one occasion, when I had a crowded house and was as busy as a bee, Sothern, wishing to send me a note at the St. James, enclosed it in a packing box and entrusted it to the porter, with instructions to dump it precisely where it would be in the way and obstruct the ingress of the people. I replied with a dray and a barrel, whereupon, on the principle that the end justified the means, he retorted with a pair of horses and a molasses hoghead. So if he could succeed in blocking up the front of my theatre for a couple of hours when he intended to invite me to dinner, he was perfectly satisfied to go to any expense or indulge in any nonsense. On the other hand, if I was able to stop the way in Kensington lane which led to his residence with a dray or other vehicle that permitted no other guest with his carriage to pass en route to a dinner party, I was very glad in that manner to get even with him.

I never knew Mr. Sothern to back down from any joke but once. We noticed, one day, while walking through Hyde park, an official notice from the head of the English park commission: "Stage coaches, omnibuses, and funerals are prohibited from crossing the park," etc. We also noticed that the procession of old dowagers, driving backwards and forwards in their ancient coaches, were enough like funerals to violate the order. Now, in England they have a kind of vehicle which is called a mourning brougham, made like a mourning coach, covered with seedy sable material, and got up expressly for people who can't afford the extravagance of a mourning coach. Nobody ever saw one of these broughams, unless on its way to one of the London cemeteries, with a black horse in the shafts, and an unmistakable undertaker's man with his long hat-band in the coachman's place. It struck me there was nothing in the order which would prohibit Sothern and myself from hiring one of these broughams, and taking our afternoon drive regularly in the procession of dowagers, he looking from one window and I out of the other, and enjoying our cigars and ourselves in such a manner that the most obtuse policeman himself would never object to. Sothern fell in with this idea at once, but every day for more than a week when I drove to his house in a different mourning brougham, and presented myself for inspection, he always managed to find some excuse for postponing the proposed drive, and I never could persuade him to undertake this funeral expedition in the park. After a few visits of this character, it began to dawn upon me that Sothern was inclined to have his own joke at his friend's expense, whereupon I procured a small wooden coffin about the size of a three-months old infant, and every time that Sothern declined to accompany me to the park, I had this coffin placed conspicuously on the box as I drove away from his house. The number of surreptitious infants buried from Kensington Lane during that month was something enormous, and Sothern got the credit of the whole of them.

The only time Sothern ever did what they call "the Sothern cross" on me was in revenge for a joke I perpetrated on him. In



mediately after the performance and before I could leave the theatre, he had carpenters at the stage and front doors, who, within five minutes from the time the audience left, screwed up every means I had of making an exit. I scarcely need say that I was angry and discomposed, and we have never spoken since—except when we meet.

Perhaps one of the densest crowds that London ever knew, assembled to witness the entry of the Prince of Wales with the Princess Alexandra, some years ago. The refined beauty and grace of the little Princess had been loudly proclaimed throughout the land, and curiosity to see the bride of the future King of England was up to fever heat. The line of route was not a long one, some of the streets being very narrow; and it was calculated at the time that over three millions of people, from various points of the compass, assisted at this well-known spectacle.

The procession having to promenade Fleet street en route to Temple Bar (without passing through which ancient and vexatious portal no respectable procession would be complete), the editor of *Punch* issued invitations to a select coterie of artistic and literary friends to assemble at the *Punch* office, at ten o'clock in the morning, to partake of lunch and see the show from the windows. As a sample of the stamp of men present, there were Mark Lemon, Shirley Brooks, Tom Taylor, John Leech, Tenniel, the entire *Punch* staff; Millais and Frith, the eminent painters; Ruskin, Lord Lytton, Charles Dickens, Cruikshank, Tennyson—in fact, a more brilliant assembly of men of genius, perhaps, rarely met under one roof. A magnificent entertainment was served; and if the good things that were said on that bright March morning had been carefully noted down, they would have filled a number of the famous journal within whose walls the company met.

Among the persons expected was Sothorn, the comedian, whose Lord Dundreary was at that moment making people laugh their heads off at the Haymarket Theatre. The procession was not to move until twelve o'clock, and Lord Dundreary did not leave home until about half-past ten. All was plain sailing as far as Fleet street; and, discharging his carriage at the corner of a street intersecting this thoroughfare, he reached Fleet street, and by dint of hard squeezing and pushing, prevailing, and watching every movement of the gigantic crowd, he at last got opposite the *Punch* office, and there he was compelled to halt. To cross the street was simply impossible. Deeply buried in the dense throng, he stood for quite an hour watching his friends at the windows. He could even hear, now and again, a peal of laughter and the ring of their merry voices. "By the Gods," mused the comedian, "I'm missing an enormous treat! I must get across this street by hook or by crook—but how?"

Happy thought! At that moment he saw a policeman. He worked his way towards him, and said—

"Bobby, if you'll manage to take me across the street to the *Punch* office I'll give you a sovereign."

"The policeman simply smiled, and pointed to the impenetrable throng."

"I know it will be tough work, and perhaps I may lose my coat and hat in the struggle," pursued Sothorn; "but it's most important that I should be there with my friends."

"I've no doubt of it, sir; but it's impossible. Why, you might as well ask me to take you through the walls of St. Paul's there."

"Nonsense," urged Sothorn, with irrepressible persistence. "You are a tall, strong man—I'm thin and wiry; if you'll open the way, I'll follow, and it's to be done with a little effort. Look here (*whisper*), get me over, and I'll give you a five-pound note!"

At this offer the policeman shut one eye, rubbed his ear, puckered his lips, elevated his nose, stood on tiptoe, and surveyed the scene before him.

"Brace yourself for a mighty effort," said Sothorn, encouragingly.

"He made an effort, but without success. The crowd instantly bowed with one voice, 'Back, back, Bobby, back! Where are you shovin' to?'"

At that moment Dickens and Brooks came to the window, each with a glass of champagne in his hand, looked out, surveyed the scene, and then retired, radiant with some observation made by the author of "Pickwick." This tableau was too much for Lord Dundreary—to miss all the brilliant talk of that morning—to miss being presented to some of the most gifted men on earth!—he would make one last effort. "Policeman," whispered he, "have you got a pair of handcuffs? I'll strike you. Arrest me. Shout—'A pickpocket—I've got him!'"

Drag me across—the crowd will take up the cry and make way—that's the programme—here's the money in advance!" The policeman was a huge, strapping member of the force. It was the work of an instant. Into his pocket went the note; out came the handcuffs. Sothorn made a plunge at the breast of the man, who literally hurled himself at the crowd, dragging his victim after him. Off went hats, down fell half-a-dozen people not physically gifted, and after three minutes' hard fighting with the most savage opposition, the twain landed on the steps of the *Punch* office.

To say that there was a yell of execration at the policeman for his vigorous *coup de main* would faintly describe the howl that went up from the crowd. It reminded one of that volume of sound heard on a Derby Day, when the favorite shoots past the winning-post. *Punch* was the word in more senses than the journal implied. There were punched heads, punched hats, to say nothing of ribs and noses, and Sothorn and the bold blue "Bobby" sought rapid refuge within the hospitable portals of the Fleet street humorist.

Happy at that moment a loud voice shouted, "The Prince is coming—or der!" and the excitement lulled. The comedian made his way up to his friends, related the incident, and quaffed a glass of champagne, which was held to his lips by Mark Lemon.

While this was going on, Cruikshank, always ready for a joke, wheedled the policeman out of a back door into a side street, with strict instructions not to return until after the procession had passed; and Sothorn saw the show, made some charming new acquaintances, partook of his lunch, and uttered his cry of welcome to the pretty Princess—firmly bound in strong iron bracelets.

Millais chaffingly suggested a grand historical picture for the Academy—"Lord Dundreary in Fetters at the Great Welcoming of the Beautiful Bride." Shirley Brooks insisted that a French dramatist would have got a Palais Royal farce out of the incident, and Sothorn consoled himself with the reflection that he was the only person of the millions present who witnessed the pageant in handcuffs.

## DRAMA IN THE STATES.

What the Player Folk are Doing All Over the Country.

### DATES AHEAD.

Managers of traveling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

ANNIE PINLEY: Indianapolis, 31, Feb. 1, 2; Detroit, 3, 4; Chicago, 7, one week; Milwaukee, 14, one week; Minneapolis, 21, 22, 23; St. Paul, 24, 25, 26.

ARABIAN NIGHT COME: Des Moines, 21, 22; Muscatine, 24; Lorinda, 25; Creston, 26; Burlington, 27, 28, 29; Keokuk, 31.

ADA GRAY: Thomasville, Ga., 28, 29; Albany, 26, 27; Eufala, Ala., 28, 29; Columbus, Ga., 31, Feb. 1; Selma, Ala., 2, 3.

ANNIE'S HUMPTY DUMPTY: Keene, N. H., Feb. 1; Bloomfield, Mass., 2; Holyoke, 3; Springfield, 4; Worcester, 5.

AROUND THE WORLD IN EIGHTY DAYS (Martin's Aggregation): Fall River, 28, 29; Boston, 31; Lynn, Feb. 4, 5.

ALL THE RAGE COME: Easton, Pa., 28, 29; Brunswick, N. J., 29; Brooklyn, N. Y., 31; Philadelphia, Feb. 7, week.

BARNEY MACAULEY: Toronto, 28, 29; Hamilton, Ont., 31; Olean, Pa., Feb. 3; Bradford, 4, 5; Buffalo, 7, one week; Philadelphia, 14, two weeks.

B. W. P. & W. MINSTRELS: Cleveland, Feb. 9, 10, 11, 12.

BUFFALO BILL: Williamsburg, 24, week; Brooklyn, 31.

BAKER AND FARRON: Philadelphia, 24, week; Cincinnati, 31, week.

BOSTON IDEAL OPERA CO.: Brooklyn, 24, week; Newark, N. J., Feb. 1, 2; Baltimore, 3, 4, 5.

BOSTON THEATRE CO.: Fall River, Mass., Feb. 4, 5.

BARTLEY CAMPBELL'S GALLEY SLAVE: Alton, Ill., 27; Sedalia, Mo., 28, 29; Hannibal, 31; Quincy, Ill., Feb. 1; Keokuk, Ia., 2.

CLAIRE SCOTT COME: Upper Sandusky, O., 28, 29; Keniston, 31, Feb. 1; Postoria, 2, 3.

COMLEY-BARTON CO.: N. Y. City, Nov. 22, twelve weeks.

C. L. DAVIS CO.: Stratford, Conn., Feb. 1; Woodstock, 2; Ingersoll, 3; Bradford, 4; Whitby, 5; Lindsey, 7; Peterboro, 8; Brockville, 10; Prescott, 11; Ottawa, 12.

CHARLOTTE THOMPSON: Macon, 28, 29; Atlanta, 31; Nashville, Tenn., Feb. 1, 2; Galatin, 3; Bowling Green, Ky., 4; Clarksville, 5; Hopkinsville, 7; Owensboro, 8; Evansville, Ind., 9; Terre Haute, 10.

CORINNE MERRIMAN: Minneapolis, Minn., 24, 25, 26; St. Paul, 27, 28, 29; La Crosse, 31, Feb. 1; Indianapolis, Ind., 3, 4, 5.

CLINTON HALL'S STRATFORD: Bradford, 28, 29; Duke Centre, 31; Olean, Feb. 1; Titusville, 2; Oil City, 3; Franklin, 4; Meadville, 5.

DENMAN THOMPSON: Boston, 24, 3 weeks; Brockton, Feb. 14; New Bedford, 15; Fall River, 16; Taunton, 17; New London, 18; Willimantic, 19; Woonsocket, R. I., 21; Marlboro, Mass., 22; Manchester, N. H., 23; Concord, 24; Dover, 25; Portsmouth, 26; N. Y. City, 28, two weeks.

EMMA ABBOTT OPERA CO.: New York, 17, two weeks.

EDWARD PAULING: Charleston, 27, 28, 29.

ELANOR CALHOUN: Lynchburg, 28, 29; Spartanburg, Feb. 1; Greenville, 2; Atlanta, 3, 4, 5.

FANNY DAVENPORT: Louisville, 27, 28, 29; Cincinnati, 31, one week; Indianapolis, Feb. 7, 8, 9; Springfield, 10; Columbus, 11, 12; Pittsburgh, 14, one week.

FRANK MAYO: Rochester, 27, 28, 29; Syracuse, 31 and Feb. 1; Utica, 2; Glenn Falls, 3; Troy, 4, 5; New York, 7, two weeks.

FRANK FRAYNE: Boston, 31, week.

FORGET-ME NOT (Genevieve Ward): Boston, Feb. 7, week.

FUN ON THE BRISTOL: Louisville, 24, week; Nashville, 31, week; New Orleans, Feb. 7, week.

FLORENCE HERBERT COME: Nebraska City, Neb., 31, Feb. 1, 2; Hamburg, Iowa, 3, 4, 5; Red Oak, 7, 8, 9; Atlantic, 10, 11, 12; Des Moines, 14, week.

GILMORE AND BENTON COME: St. Louis, 17, week; Illinois Circuit, 24, week; Chicago, 31, week.

GOODWIN'S FROLICHS: St. Louis, 24, one week; Terre Haute, Ind., 31; Dayton, O., Feb. 1; Springfield, 2; Evansville, Ind., 3; Wheeling, W. Va., 4; Cumberland, Md., 5; Baltimore, 7, one week; Washington, D. C., 14; New York, 21, 3 weeks.

GILMORE & BENTON VARIETY CO.: Michigan City, 28; Joliet, Ill., 29.

GOSCHE & HOPPER COMEDY CO.: St. Louis, Mo., 31, week.

GILMORE & MILCO'S HUMPTY DUMPTY CO.: Michigan City, Jan. 28; Joliet, 29; Morris, 31; Ottawa, Feb. 1; Stretor, 2; Pekin, 3; Lincoln, 4; Bloomington, 5; Champaign, 7; Decatur, 8; Springfield, 9; Beardstown, 10; Macomb, 11; Galesburg, 12.

HAYLER'S BLACK HUNDRED: Lawrence, 27; Manchester, 28; Lowell, 29; Boston, 31, week.

HAYLER'S NEW UNITED MASTODON MINSTRELS: Chicago, 17, two weeks; Ottawa, 31; Peoria, Ill., Feb. 1; Galesburg, 2.

HAYLER'S WIDOW BEDDOTT (C. B. Bishop): N. Y. City, 17, two weeks; Baltimore, 31, week.

HARRY MINER'S ROONEY: Baltimore, 24, week.

HARRISON'S PHOTOS: Philadelphia, 24, week; Brooklyn, 31, week.

HOYT & HARDIN'S COME (Child of the State): Boston, 24, week; Albany, 31, Feb. 1, 2, 3; Troy, 4; Utica, 7; Syracuse, 8; Rochester, 9, 10, 11, 12; Buffalo, 14, week; Cleveland, 21, week.

HYDE & BEHMAN'S COMEDY CO.: Detroit, 24, week; Brooklyn, 31, week.

HERNE'S HEARTS OF OAK: St. Joseph, 28, 29; Lincoln, Neb., 31, Feb. 1; Omaha, 2, 3; Des Moines, Ia., 4, 5; Minneapolis, Minn., 6, 7, 8, 9; St. Paul, Minn., 10, 11, 12; Madison, Wis., 14; Lafayette, Ind., 15; Terre Haute, Ind., 16, 17; Indianapolis, Ind., 18, 19; Chicago, Ill., 21, week.

HELEN POTTER'S PLEIADS: Milwaukee, 28, 29; Marquette, Mich., Feb. 3; Hancock, 4; Calumet, 5; Houghton, 7; Ishpeming, 8; IDEAL COLORED MUSICAL COME: Columbus, O., 27; Piqua, 28; Millersburg, 29; Dayton, 31.

JANUSCHEK: Ottawa, 28, 29; Chicago, 31, week.

JANE COOMBS: Canton, O., 27; Massillon, 28; Wooster, 29.

JOSEPH JEFFERSON: Brooklyn, Park Theatre, 24, week; Washington, 31, week; Pittsburgh, Feb. 7, week; Cleveland, 14, week; Nashville, Tenn., 21, 22, 23; Memphis, 24, 25, 26; St. Louis, Mo., 28, week.

JOHN McCULLOUGH: Cleveland, 24, week.

JOHN T. RAYMOND: Columbia, 27, Augusta, Ga., 28, 29; Savannah, 31, Feb. 1; Macon, 2; Columbus, 3; Eufala, Ala., 4; Montgomery, 5; Memphis, Tenn., one week.

JOHN MURRAY AND GRACE CARTLAND FOLK LORE CO.: Fall River, Mass., 27; Taunton, 28; North Attleboro, 29.

JOHN WOODWARD (California Through Death Valley): Philadelphia, Feb. 7, two weeks.

LEAVITT'S GRAND ENGLISH OPERA BURLESQUE CO.: San Francisco, Feb. 7, two weeks; then through State.

LOTTA: New Orleans, La., 24, 2 weeks; Mobile, Ala., Feb. 7, 8; Montgomery, 9, 10; Atlanta, 11, 12; Louisville, 14, week; St. Louis, 21, 2 weeks.

LITTA CONCERT CO.: Erie, Pa., 31; Buffalo, N. Y., Feb. 1; Auburn, 2; Attica, 3; Elmira, 4; Binghamton, 7; Cortland, 8; Oswego, 10; Rome, 11; Albany, 18; N. Y. City, 19.

MR. AND MRS. MCKEE RANKIN: Brooklyn, 24, week; Boston, 31, week.

MAGGIE MITCHELL: Oil City, 27; Meadville, 28; Erie, 29; Buffalo, 31, week; Sandusky, O., Feb. 7; East Saginaw, 8; Bay City, 9; Muskegon, 10; Grand Rapids, 11.

MAPLESON'S OPERA CO.: Chicago, 31, two weeks.

MINNIE PALMER'S GAIETY COME: New Albany, Ind., 24; Greencastle, 25; Peoria, Ill., 26; Decatur, 27; Champaign, 28; Lincoln, 29; Springfield, 31; Bloomington, Feb. 1, 2; Pontiac, 3; Braidwood, 4, 5; Streator, 7; Aurora, 8; Batavia, 9; Elgin, 10; Belvidere, 11; Rockford, 12.

MARY ANDERSON: Washington, D. C., 31, week; Albany, N. Y., Feb. 7, week; Boston, 14, two weeks.

MITCHELL'S PLEASURE PARTY: Rockford, Ill., 27; Milwaukee, Wis., 28, 29; South Bend, Ind., 31; Tiffin, O., Feb. 1; Sandusky, 2; Erie, Pa., 3; Jamestown, N. Y., 4; Elmira, 5.

MRS. SCOTT-SIDDONS: Albany, 27, 28, 29; Lowell, 31; Lynn, Feb. 1; Providence, 2, 5.

MY GERALDINE: Baltimore, 24, week; Chicago, 31, two weeks.

MR. AND MRS. GEORGE S. KNIGHT: St. Louis, Mo., 24, week; Quincy, Ill., 31; Jackson, Ind., Feb. 1; Springfield, 2, 3; Decatur, 4; Terre Haute, Ind., 5; Chicago, Ill., 7, week; South Bend, Ind., 14; Kalamazoo, Mich., 15; Lansing, 16; Muskegon, 17; Grand Rapids, 18; Port Huron, 19; East Saginaw, 21; Bay City, 22; Flint, 23; Jackson, 24; Toledo, O., 25, 26.

MILTON NOBLES: Baltimore, 24, week.

MY PARTNER (Aldrich and Parslow): Buffalo, N. Y., 24, week; Cleveland, O., 31, week; Akron, O., Feb. 7; Columbus, 8, 9; Indianapolis, 11, 12; St. Louis, 14, week.

MADISON SQUARE THEATRE CO. (Hazel Kirke): Hartford, 28; Waterbury, 29; New Haven, 30.

MCGHEEY FAMILY: Oswego, 27, 28, 29.

MAH ROBERTS CO.: Moravia, 27, 28, 29; Auburn, 31; Seneca Falls, Feb. 1, 2, 3; Waterloo, 4, 5; Geneva, 6, 7, 8; Phelps, 9, 10, 11; Canandaigua, 12.

MAH'S COMIC OPERA: Columbus, 27, 28; Dayton, 29; Louisville, 31, week; St. Louis, Feb. 7; Cincinnati, 14.

NICK ROBERTS' HUMPTY DUMPTY: Wilkes-barre, 27; Danville, 28; Scranton, 29.

NEIL BURGESS WIDOW BEDDOTT COMEDY CO.: Lebanon, 27; Wheeling, W. Va., 28, 29; Cincinnati, O., 31, week; New York to follow.

OLIVER DOUD BYRON: Mobile, 26, 27, 28; New Orleans, 29, week; Detroit, Mich., 24, week; St. Louis, 31, week; Cleveland, O., 7, 8, 9; New York City, 14, three weeks; Brooklyn, March 7, week.

ROSE EYTINGE AND CYRIL SEARLE: Rochester, 27, 28, 29.

RIVE-KING CONCERT CO.: Burlington, 28; Peoria, 31; Richmond, Feb. 2; Cincinnati, 4, 5, 6; Lexington, 8.

RICE'S EVANGELINE COME: Atchison, Kan., 27; Lincoln, Neb., 28, 29; Omaha, 31, Feb. 1; Council Bluffs, Ia., 2; St. Joe, Mo., 3; Kansas City, 4, 5.

RICE'S SURPRISE PARTY: Memphis, 24, week; St. Louis, 31; Milwaukee, Feb. 7, week.

ROBSON AND CRANE: Columbus, Ga., 27; Selma, Ala., 28; Montgomery, 29; Memphis, 31, one week; Evansville, Ind., 7; Terre Haute, 8; Louisville, Ky., 9, 10, 11, 12; Cincinnati, 14, one week.

ROLAND REED (An Arabian Night): Burlington, 27, 28, 29; Keokuk, 31, Monmouth, Feb. 1; Quincy, 2, 3; Springfield, 4 and 5; Decatur, 7; Bloomington, 8.

RICK'S BLOU OPERA: Chicago, 17, two weeks.

REMYNY CONCERT CO.: Tiffin, O., Jan. 28; Wabash, Ind., 31; Bryan, O., Feb. 1; Detroit, Mich., 3; Lansing, 4; Beloit, Wis., 7; Whitewater, 9; Chicago, Ill., 10, 11, 12; Sandwich, 15; Chicago, 16; Dubuque, Iowa, 17; Lacrosse, Wis., 18; Hampton, Iowa, 22.

STRAKOSCH AND HESS GRAND OPERA COMPANY: Houston, Tex., Jan. 31 and Feb. 1; Galveston, 2, 3, 4, 5; week of Feb. 7; Kansas City, Mo., Leavenworth, Kas., St. Joseph, Mo., week of Feb. 14, Terre Haute, Ind., Columbus, O., Pittsburgh, Pa.; Baltimore, Md., Feb. 21, one week; New York, 28, two weeks.

SALSBURY'S TROUBADOURS: Providence, R. I., 28, 29.

SAM'L OF POSEN CO. (M. B. Curtis): Chicago, 24, week; St. Louis, 31, week; Indianapolis, Feb. 7, 8, 9; Terre Haute, 10, 11, 12; Cincinnati, 14, week.

SNEELAKER'S MAJESTICS: Philadelphia, 31, week; Baltimore, Feb. 7, week; Brooklyn, 14, week; Boston, 28, week.

STRAKOSCH OPERA TROUPE: New Orleans, 17, two weeks; Galveston, 31, week; Mobile, Feb. 7, 8; thence to Baltimore.

MRS. SCOTT-SIDDONS: Albany, 27, 28, 29; Boston, 31, one week.

SOL SMITH RUSSELL (Edgewood Folks): Chicago, 24, week.

SOLDENE OPERA-BOUFFE CO.: Detroit, 24 to 29; Pittsburgh, 31 to Feb. 5; Cleveland, O., Feb. 7, 8, 9; Toledo, 10, 11, 12.

SANFORD'S HUMPTY DUMPTY: Owego, 27; Binghamton, 28; Scranton, Pa., 29; Pittston, 31; Wilkesbarre, Feb. 1; Pottsville, 2.

TONY DENIER'S HUMPTY DUMPTY: Knoxville, Tenn., 28, 29; Rome, Ga., 31; Cleveland, Tenn., Feb. 1; Birmingham, Ala., 2; Selma, Ala., 3; Montgomery, Ala., 4; Columbus, Ga., 5; Atlanta, Ga., 7, 8.

TOURISTS: Salem, 27; Waltham, 29; New Bedford, 31; Fall River, Feb. 1; Manchester, 2; Providence, 3, 4, 5.

THATCHER & RYMAN'S MINSTRELS: Philadelphia, 17, four weeks.

THOMAS W. KEENE: Cincinnati, 24, week.

WILLIE EDWIN'S SPARKS CO.: Newark, N. J., 27, 28, 29; Philadelphia 31, week.

The position of correspondent of THE MIRROR in Philadelphia is now open. Applications for credentials may be sent to the Editor immediately.

NOTICE.—Owing to unusual stress upon our columns this week much of our correspondence has been greatly condensed, and we have been compelled also to omit many letters.

Boston.

Lawrence Barrett played at the Park

Theatre last week to a succession of crowded houses. That beautiful play, *York's Love*, constituted the attraction; and though the plot of the piece is decidedly a romantic one, one such as probably never had an existence, yet it is extremely well worked up by the players. The characters are all marked, the situations strong and effective, the dialogue good and compactly written, and the entire play most interesting. Barrett's *York* is before taken occasion to notice in these columns, with vivid recollections of Brooke, Anderson, Sullivan, Vandenhoff, Wallack, and Davenport, and lots of lesser lights. I will say that I consider Mr. Barrett a worthy successor of those luminaries who were wont to bring down the house by their sublime and impressive acting. The acting of Mr. Barrett in *York* was at times overstrained, violent and wanting in repose; but notwithstanding these defects, it was a natural and vigorous performance. In the first act, where he was the confiding husband, full of affection and love for his wife, there was a simplicity and guilelessness characteristic of the man he was portraying. His interviews with Alice and Edmund had in them all the freedom of one who was subdued by an effable tenderness. In the second act his scene with Walton was noticeable for the intensity of its devotion, and while betraying suppressed agony at the recital of his wife's infidelity and the smothering of his pent up suspicions, the crushing of his hopes was here most effective; and in the third act the persistence with which he rushed to his revenge had a more than poetic justice in it. His feeling, mingled with love and despair, on learning that Edmund was his betrayer, and indeed his entire acting up to the close of the piece until Edmund falls by his sword, was powerful, well conceived and realistic, yet without there was something about his acting which did not entirely please, owing to his melodramatic style and his very stagey manner, which seems to grow upon Mr. Barrett more and more every season. Could Mr. Barrett rid himself of such faults and some of his mannerisms, I know of no actor who could delight and please his audiences so well.

The Alice of Marie Wainwright met with universal commendation. It was well nigh perfect, both in dress and action, and Miss Wainwright is deserving of great praise for her efforts in lifting the part to one of prominence. Louis James Edmund was a vigorous and careful performance. Mr. James received a hearty welcome from his many friends in this city. Mr. Mosley was more than excellent as Walton. Mr. Plunkett evinced talents of a high order, and his Woodford was a pleasing performance. Mr. Bock gives an intelligent rendering of Harry Wood. Ben Rogers and Addie Plunkett did a capital bit of acting in their little scenes. The play was beautifully mounted, and the scenes were gems of artistic skill. This week Mr. Barrett appears as Hamlet, Richelieu, Raphael, Shylock, David Garrick and Cassius.

Kate Claxton made her first appearance in Boston for three years at the Globe Theatre on Monday, Jan. 17, in *The Snow Flower*. The play is the same as *Pauvrete*, which had a most successful run at the Museum in 1861, when such actors as E. F. Keach, William Whalley, William Warren, Joseph Wheelock, Kate Reynolds, Josephine Orton, Emily Mestayer and Lizzie Anderson made the play shine with lustre and grandeur. Ah, there was acting for you, my masters! Kate Claxton misconceived the character of *Pauvrete* throughout, and played the part more like a Tilly Slowboy than a founding of a noble family. She was wanting in dignity as well as pathos, and in many instances failed to convey the meaning of her lines and the character to the audience. There was nothing in the performance as a whole that we could not have from any stock actress in the city. Mr. Stevenson looked and acted Maurice in a pleasing manner. Mr. Arnett was excellent as Bernard. Dollie Pike was pleasing and impressive as the Duchess. The play was finely set, the "avalance" calling for particular mention.

On Friday Miss Claxton appeared as Frou-Frou. Her earlier scenes and in the lighter portions of the play she was quite successful but in the strong situations she was not able to cope with the requirements of the character. Saturday, matinee and evening, the theatre was packed to its utmost capacity to witness the Two Orphans, Miss Claxton in her favorite role of Louise, a part in which her peculiar style is eminently adapted and in which she has few equals. Mr. Stevenson did full justice to the character but failed to come up to the mark as Pierre. Mr. Arnett, as an imitation of McKee Rankin, was successful as Jacques, but his acting had a melodramatic taint which was not in harmony with the character. Florence White did the best she could, and her intentions were good, but her acting of Henriette was painful, she ranted and tore everything to tatters, having no idea of the requirements of so important a role. Miss Andrews made a fair Frochard. The best that can be said of the other characters is that they were mediocre performances, and not entitled to special mention. I cannot refrain, however, from censuring the stage manager of the co. in allowing any performer to go upon the stage and make such sad havoc with the French language as did some of the company in the Two Orphans. In speaking of Henriette Girard, the lady who personated Sister Genevieve insisted in pronouncing Girard Gran. These faults should be quickly eradicated, as there is nothing so unpleasant as a mixture of languages.

This week Hoey and Hardie in *A Child of the State*, and I predict a good week's work, as report speaks very highly of the actors and the play. The Masque of Pandora failed to come up to expectations, and the Boston Theatre presented an empty array of baggery benches at every performance. This play can never become popular. Although some of the music is quite pretty, yet there is a sombreness pervading it that will always be a drawback to its success. This week a change is made for the better in the person of that favorite and popular comedian, Den Thompson, who



proving a lamentable failure, when a mutual agreement to separate between Mr. Leonard and himself took place after a few weeks. Stewart then went to the Howard Athenaeum, which was then under the management of Henry Willard, and I look back with great pleasure on the days when my taste for theatricals had the freshness of youth, and in witnessing a performance of Othello which can never be effaced from my memory. The late J. R. Scott was the Othello; Wyseman Marshall, Iago; Douglas Stewart (Sothorn), Rodrigo; William Cowell (husband of the fascinating Anna Cruise), Cassio; E. B. Williams, Brabantio; Drummond, Duke; Redmond Ryan, Montano; Melinda Jones, Desdemona, and the great actress, Mrs. Warner, Emilia. I shall never forget Mrs. Warner and her masterly interpretation of Emilia. She is identified with it in the public mind, and if the excellence of a performance may be judged by its effect on the audience, this one had transcendent merit. The latter years of Mr. Sothorn's life is too well known for me to repeat, only to add that his presence will be sadly missed by his numerous and devoted friends in Boston.

#### Brooklyn.

Park (Col. W. E. Sinn, manager): This week Joseph Jefferson in Sheridan's comedy, *The Kivalls*, the first half, followed by Rip Van Winkle. Business excellent. The support embraces some old Brooklyn favorites—Mrs. J. Drew, Miss Rosa Rand, Maurice Barrymore, Miss Stephens. Last week Herrmann drew crowded houses at each performance. Next week All the Rage will be produced by a strong co.

Haverly's Brooklyn Theatre (J. H. Haverly, manager): The Danites, with Mr. and Mrs. McKee Mankin in their original characters, in which they have made a wide and lasting reputation, have continued to fill this house during the week. This, like all plays put on at this theatre, has been well mounted, and the scenery, purely American, is novel in the extreme. Last week Salsbury's Troubadours had one of their pleasant picnic parties at this house. Next week Buffalo Bill will give *The Prairie Wolf*, with a good co. Jan. 27, the employees of Haverly's Brooklyn Theatre have their ball at the Brooklyn Assembly Rooms.

Novelty (Theall & Williams, managers): The Hon. William F. Cody, scout, author and actor, is playing to large and enthusiastic audiences. His play of *Prairie Wolf*, brings out many of the strongest and interesting scenes of border life, which tends to make it very popular, the more so in this respect because a real hero is the central figure of the cast. Next week the Harrisons will present their *Photes* at this theatre.

Academy of Music (David Taylor, lessee): The Boston Ideal Opera co. is at this house. They opened Monday with *Faust*, to a good house, which is a sufficient guarantee for the week; this is to be followed by *The Chimes of Normandy* and *Bohemian Girl*. The following artists comprise the cast: Misses Phillips, Stone, Umar, Burton and Tuttle; and the Messrs. Whitney, Karl, Barabes, McDonald, Fessenden, Komerle and Frothingham, with a full chorus and orchestra under S. L. Studley.

Volks (Hyde & Behman, managers): This week *Jackets-Choy's Japanese co.*, together with the following specialty artists: Willis and Shaffer, McDermott, Sheehan, Kelly and Clarke, Crosby and Elder, Wood and Beasley, Mealey and Mackey, Clooney and Ryan, Tom Sayers, Miss Annie Hindle, Hallen and Hart. Last week Maud Forrester played *Maupassant* to crowded houses. Next week Hyde and Behman's road co. will stop for one week on their way East.

#### Baltimore.

Holiday Street Theatre (John W. Albaugh, manager): Joseph Emmet opened on Monday night to a house that was packed to the walls. I very much doubt if Fritz ever appeared to better advantage. He seemed anxious to earn the applause and good will of the audience, and entered into the spirit of the play, sang his songs with a dash, and made all his points tell. Matt Snyder as Capt. O'Donnell acted very cleverly. The rest of the co. was excellent. At the matinee on Wednesday afternoon *Ticket-of-Leave Man* was given by Mr. Emmet's co. Next week Mary Anderson, supported by Milnes Levick and her own co.

Academy of Music (Samuel W. Fort, manager): Mapleson's Italian Opera co. gave a season of four performances, commencing on Thursday night. The houses were very large and enthusiastic. Genster and Campanini had quite an ovation on Thursday night, being called before the curtain again and again. Signor Ravelli, the new tenor, created a very favorable impression. Melchiorre was the only novelty given. Arditi's orchestra was the largest and best we have heard for a long time. Next week: Collier's Banker's Daughter co.

Ford's Opera House (John T. Ford, proprietor): Eleanor Calhoun, of California, a new aspirant for histrionic fame, made her debut before a Baltimore audience this week, and gave promise of a brilliant future career. Miss Calhoun is possessed of a pretty and expressive face, a sweet, sympathetic voice and a fine figure. She acts with an ease that is quite uncommon in a novice. The supporting co. was, on the whole, satisfactory. Blanch Thompson and George Denham were particularly noticeable for their time acting throughout the week. J. T. Malone, the principal support, until recently a young lawyer of San Jose, Cal., showed much dramatic ability. This co. will support Miss Calhoun on an extensive Southern trip, under the management of John T. Ford. The repertoire includes *Romeo and Juliet*, *The Hunchback*, *Love's Sacrifice*, and *Daniel Rochat*. Next week: Bartley Campbell's latest piece, *My Geraldine*.

Monumental Theatre (Ad. Kernan, manager): Nick Roberts' Humpty Dumpty troupe played a successful engagement this week. Co. good and the performance enjoyable. The antics of the three clowns—Grimaldi, Dromio and Pedro—were pleasing. Each rejoices in specialties that are peculiarly his own, and as all are good it is hard to say which is the best. Lottie Grant assumed the role of Pluto, and made a very pleasing-looking devil. Emily Lulu was a graceful fairy Queen. William Ashton made decidedly the best imp ever seen here. During the course of the play a number of variety stars appeared in their different acts. El Nino Eddie executed some difficult feats on the tight rope; Charles Unweg gave an exhibition of his skill as a contortionist, and Frank Bush's Hebrew specialties were loudly applauded. The horizontal bar tournament displayed the capabilities in that line of Dick Reno, the Ashton Brothers and Joseph Mendoza to good advantage. The play was well mounted, and most of the tricks new. Next week: Harry Miner and Pat Rooney's comb., *Two Men's Theatre*, New York.

Street Theatre (Daniel A. Kelly, manager): Swift and Sure, a highly sensa-

tional drama, written especially for Minnie Oscar Gray and William T. Stephens, was the absorbing attraction here during the week. Though the play is sensational to a great degree, it still possesses considerable merit. The acting of the dogs was remarkable. The scenic effects were well brought out, and over some of the more exciting ones the applause was long and loud. The stock rendered good support. In the olio Hottinger and Nibbe did a Dutch sketch; the Hayles, in their sketch, *Yankee Pastimes*, and Lizzie Mulvey and Barney Egan did some character singing. Wilmer Vanolar appeared in a quiblistic feat. Next week: Milton Nobles in *The Phoenix*, supported by Lizzie Harold and his own co.

Masonic Temple (H. R. Jacobs, manager): Gen. Tom Thumb, wife and troupe have been doing an immense business and will remain one day longer, Monday, matinee and night. They open in Washington on Tuesday.

Maryland Institute: Perine's Juvenile Opera co. gave several performances of *Cinderella* to fair audiences. Next week: John Thompson in *Around the World*, supported by his own co.

#### Cincinnati.

Grand Opera House (R. E. J. Miles, manager): Jarrett and Rice's Fun on the Bristol party closed a successful engagement, 23d.

The troupe comprises some excellent material and presents a bright and sparkling entertainment, although the piece is the veriest trash. John F. Sheridan, as the Widow O'Brien, proved himself a character actor of no mean ability. Kate Castleton and Agnes Hallock assumed their roles in a satisfactory manner, and their well-cultivated voices were heard to advantage in a number of pleasing selections. Billy Courtright, Richard Waldron, Myron Calice and Frank Tannehill, Jr., are first-class in their respective lines. Mark Smith, who has recently rejoined the co., gave an unusually satisfactory rendition of the bogus Count. During the present week the management will furnish the habitues of the Grand with the legitimate as interpreted by Salvini, and The Gypsy as the attraction for the off nights. Salvini's repertoire for the engagement will comprise *Ingomar*, *The Gladiator* and *Othello*. The sale of seats has been unexpectedly large and the artist's reception will doubtless be a hearty one. For the week beginning 31st, with Bernhardt as the counter attraction at Pike's, Fanny Davenport is underlined, opening in *Pique*. Feb. 7, Kiraly Bros. Spectacular troupe.

Pike's Opera House (Louis Ballenberg, manager): A marked improvement in the attendance was one of the satisfactory features incident to the engagement of Emily Soldene's Comic Opera co. The artistic effect of the week was the presentation of *Olivette*, as arranged by H. A. Froome, the clever manager of the troupe. The opera met with such pronounced success that Manager Ballenberg has engaged the troupe for week commencing Feb. 7. Rose Stella, who divides the honors with Miss Soldene, is a charming cantatrice and a thorough actress. Campbell, the tenor, possesses a remarkably clear voice, but his dramatic action is poor. Marshall, as De Merimac, sang well and proved himself one of the strong points of the co. For the current week, Thomas W. Keene will appear in a round of legitimate roles, *Hamlet*, *Othello*, *Richard III.*, *Kieulieu* and *A Merchant of Venice* making up the repertoire. 31st, Sarah Bernhardt, four nights and one matinee, Feb. 4 and 5, Rive-King Concert co. 7th, Emily Soldene's Comic Opera co. in *Olivette*. 14th, Mahn's Comic Opera co. in *Suppe's Bocaccio*.

Heuck's Opera House (James Collins, manager): Leavitt's Rentz-Santley troupe terminated their engagement 23d. The attendance for the week, while not in any large, was quite commensurate with the merits of the performance. The programme introduced nothing worthy of notice, the concluding burlesque entitled *Don Juan, Jr.*, with Lisa Weber in the leading role, proving the sole redeeming feature of the performance. F. S. Chanfrau fills out the current week in Kit, with exception of Wednesday and Saturday matinees, when Mrs. Chanfrau will appear. 31st, Neil Burgess in *Widow Bedott*.

Coliseum Opera House (James S. Edwards, manager): Vaudeville will give way to the realistic drama during the present week at this house, and E. C. Ellis' *Oaken Hearts* will hold the boards. The play is said to be identical in almost every respect with Jim Herne's *Hearts of Oak*, and will doubtless result in litigation. Attendance for the week just ended is pronounced satisfactory.

Vine Street Opera House (Thomas E. Snelbaker, manager): Business at this house has been fully up to the average. Among new features for present week are Arthur Dunn, recently of Miles' Juvenile; Topack and Moore, song-and-dance artists; Arnold Brothers, clog dancers; Hawkins and Kelly, in German character sketches; Morton and Miles, Ida Siddons and Eloise D'Albe. Charley Yale's version of *Cinderella*, entitled *The Magic Slipper*, with an exceedingly strong cast, will constitute the closing feature of an attractive programme. The entire co. at present appearing here will, on the 31st, be transferred to St. Louis, and combs. will fill out the remainder of the season at this house.

Items: Manager Abbey, in a burst of generosity (peculiarly his own), possibly superinduced by visions of an additional \$1,000, has telegraphed to Miles and Ballenberg to announce Bernhardt for an extra matinee, with Camille as the attraction.—August Mortimer, in advance of Fanny Davenport and co., arrived 22d.—Manager M. B. Leavitt, of New York City, was in town 21st, looking after the interests of the Rentz-Santley co.—Manager Lou Ballenberg is the fortunate possessor of one of the finest diamond rings in Cincinnati.—Our city Solons are at present busily engaged in discussing the propriety of enacting a law interdicting Sunday theatricals.—J. P. Reynolds, the affable agent of Mahn's Comic Opera co., arrived 22d.—Helen Nash and Alf Burnett left for New York 21st.—The Comedy Four will commence an engagement at the Vine Street Opera House 31st.—Nat Homer, business manager of the Big Four Minstrels, passed through Cincinnati 19th, en route to Chicago.—Bob Miles' Juveniles are playing in the interior of Ohio to good business.

#### Chicago.

Haverly's (J. H. Haverly, manager): The New Mastodons have made quite a hit here. Houses have been crowded at each performance. The organization shows the effects of Haverly's management. A number of new features in minstrelsy have been introduced. Frank Cushman and Frank

Queen are particularly worthy of notice. The costumes are elegant. The opening scenes in the first part of the performance shows the change from the old system of minstrelsy to the new is particularly fine.

24th, The New Mastodons for another week. Grand Opera House (John A. Hamlin, manager): Maginley's Deacon Crankett co. have drawn medium-sized houses. There is some improvement noticeable in the acting. Ben Maginley as the Deacon contributes a delightful picture of home life. The others do as well as the piece will let them. The tone of the play partakes too much of lovesick nonsense to ever make a permanent success in its present form. I understand that the author is remounting it. He will no doubt expunge a great many of its faults. 24th, Sol Smith Russell in *Edgewood Folks*.

Hooley's (R. M. Hooley, manager): Rice's Bijou Comic Opera co. have appeared during the week to fair business in the pretty operas, *The Spectre Knight* and *Charity Begins at Home*. This co., as a whole, is not strong musically or dramatically. Digby V. Bell is greatly missed. Miss Carrie Burton the soprano, is a pleasant singer; as also is Miss Genevieve Rogers. The gentlemen of the co. do not have good voices. 24th, Morton and Homer's Big Four Minstrels.

Academy of Music (Wm. Emmett, manager): Joseph Proctor, in *Nick of the Woods*, has furnished a very agreeable entertainment, assisted by Barlow Brothers, Nellie Richards and Wallace Burton in their specialties. Mr. Proctor is a remarkably well preserved man and an actor of great ability, and his performance has assisted materially in drawing overflowing houses to this beautiful little theatre. 24th, George W. Thompson in *Yacup*, with Raymond and Murphy, Cogill Brothers, Lillie Hall and Charles Fostelle as variety stars.

Olympic (Z. W. Sprague, manager): At each performance this week large numbers have been present to see Hyde and Behman's Comedy co. in their variety performances. Billy Barry, Hugh Fay, Niles and Evans, Charles T. Ellis, Little Rosebud, the Kernells, Mollie Wilson, Clara Moore, Jennie Satterlee and Al W. Wilson make an immensely strong variety organization, and give a very amusing entertainment, and the results at the box office were of course satisfactory to all concerned. 24th, Martino's Novelty and Magical comb.

Fox's (Robert Fox, manager): Transported, or the Brand of Cain, a sensational drama of the most improved blood-and-thunder style, preceded by the usual variety performance, has drawn pretty well 24th.

McVicker's (J. H. McVicker, manager): Sarah Bernhardt. 24th, M. B. Curtis in *Sam'l of Posen*.

Items: Mr. Curran, agent for Campbell's My Geraldine comb., is here.—John Dillon plays at Anamosa, Iowa, 24th.—The Lynn and Lyle co. has disbanded, giving up the ghost 21st instant.—The Girl Without Money will be the play in German at McVicker's 23d.—Ellis' Oaken Hearts co. leave for Cincinnati 23d, to commence an engagement at the Coliseum in that city.—Rice's Surprise Party are booked for Haverly's for week of Feb. 13.—Rice's Bijou Opera co. will cease to exist in its present shape, as the co. will be reorganized shortly.—Claude De Haven is here.—The Lancashire Lass will be the attraction at the Halsted Street Opera House 24th.—Everybody's Friend will be acted at the National next week. J. E. Irving will assume the character of De Boots.—Indiscreet Hall is to be rechristened the Park Theatre, and Fred Hooker will be the manager. The intention is to have a stock co.—Frank Tannehill has been engaged as a member of the National Theatre stock co.—Tony Denier paid Chicago a short visit this week, and reports business booming for his co.—The members of the Phantom King co., who played at the Olympic last week, would like to collect their salaries from Thielman and Weyand, but those personages cannot be found.—Hyde and Behman have as strong a variety co. as there is on the road.—Helen Potter, in her *Pleasures*, assisted by a very good co., have pleased hosts of people at the Central Music Hall this week. Miss Potter is an actress of great ability, but she would find more profit on the legitimate stage than in her protean changes.—*Faust* will be produced at McVicker's 31st.—My Geraldine will be played at Hooley's 31st.—The Kinaldos have been engaged as an additional attraction for Gilmore and Benton's comb. They join them at Springfield 24th.—Miss Eva Earle, R. E. French and R. C. Brown joined the Mrs. Joshua Whitcomb co. at Oskaloosa, Iowa, 22d.—The opening piece at Park Theatre (see Independence Hall) will be *Ten Nights in a Barroom*.—The Deacon Crankett comb. will return here next April, and at that time will make their third appearance at the Grand Opera House.—Mr. William J. Davis, associate manager of the Grand Opera House, has been dangerously ill, caused through overwork. On the 19th he was at the point of death. His many friends will be glad to hear that his physicians report him out of danger.—Bernhardt's manager refuses to furnish the press the figures in her second week's engagement.—Charles Stow, the general agent for Sell's Circus, is here.

#### New Orleans.

Academy of Music (David Bidwell, manager): Rice's Surprise Party had every reason to expect large business here, and came well prepared to furnish their audiences with performances deserving of appreciation and even applause. The co. is stronger than it was last season. Much was hoped for this, the second week of their engagement, but bad weather, the fact that burlesque has been rather overdone this season here, and strong counter-attractions, have militated seriously against their success. Artistically they have done well. I am sorry to say, however, that financially it has been just the opposite. Horrors and Babes in the Wood have constituted the attractions for the week, and both have been handsomely rendered. Sunday, Jan. 23, the ever-popular Lotta begins a two weeks' engagement at this house.

Grand Opera House Thomas A. Hall, manager: Goodwin's *Frolics in Hobbies*, commenced a short season at this house, Sunday, Jan. 16, to a large audience. Goodwin is simply immense and is admirably supported. Owing to the break-up of Jarrett's *Cinderella* party, the theatre will remain closed after this week until Bernhardt's engagement commences, about Feb. 6.

French Opera House (M. de Beauplan, manager): Aida, Faust and Carmen have all been repeated this week at this house with the same success that attended their first performances.

St. Charles Theatre (David Bidwell, manager): The Strakos and Hess Grand English Opera co. gave their initial performance 17th. Carmen was the opera selected, with Marie Roze in the title role. Of course this lady does nothing badly, but she did not fully equal what was expected of her in the

character. She is handsome and a fine singer, but lacks something of the actress in this role. At the conclusion of this engagement, Jan. 20, Oliver Doud Byron and co. will occupy the theatre.

Items: The question of who is to be the future lessee of the Grand Opera House is not at this date finally settled. Of course rumor is busy, and tells much, but nothing authentic. William Connor is by many believed to be the coming man.—The Gosche-Hopper co., before leaving the city, gave bond sufficient to cover the value of the scenery seized and funds attached, and took all with them. The suit against them by Brooks is for \$1,500 damages for breach of contract and actual loss thereby.—Manager Hall announces his determination to suppress all ticket speculators during the Bernhardt season.—It is probable that Bernhardt will play three nights in Mobile.—The manager of the Galveston Opera House is here, I believe, with the intention of securing Bernhardt for a short engagement in Galveston.

#### St. Louis.

Pope's Theatre (Charles Pope, manager): It is now the legitimate thing to present good variety shows and consolidations at regular theatres, and if it has the effect of reducing a number of persons to their legitimate sphere, this should be encouraged. Gilmore and Benton's show held the boards at Pope's last week, and perhaps the chief objection to the co. was that it contained too many people; and while there was material for two companies, it was overburdened by some mediocre talent. Jan. 24, George S. Knight and wife appear in *Otto*.

Grand Opera House: Rice's Extravaganza co., of which Harry Hunter is the ostensible nucleus, having for many seasons seen changes all around him, has done a good week's business at the Opera House. In the new extravaganza of Calino there are many things that are good and much that is wearisome. Harry Hunter makes the part of an old French major reasonably funny, considering the tawdry nature of the material to work up; Charles Groves was essentially English as Calino, being rather heavy in his wit; Miss Louise Searle has become a favorite, and Miss Verona Jarbeau was bright and handsome in an insignificant role. Miss Pauline Hall showed her statuesque beauty to fine effect, being exquisitely costumed, and George Fortescue was cast for about the same line of business that he does as Catherine and Guldner; he should try some fresh line. The Evangeline quartette sang several glees, serenades, etc., which were warmly received. The ladies of the co. are in the main handsome and shapely, and are, as usual in Mr. Rice's cos., most exquisitely costumed. Evangeline was given at the close of the week, and business, which was good in the early part of the week, increased to better. On Monday, 24th, Sarah Bernhardt commences her long-looked-for engagement, appearing successively in *Frou-Frou*, *Le Sphinx* and *Le Passant*, Camille, Adrienne, Hernani, Camille (matinee), and *Frou-Frou*.

Olympic Theatre (Charles Spalding, manager): A prime and deserved favorite in St. Louis always, Miss Fanny Davenport is probably now completing the most successful engagement she has ever played here, not only financially but artistically. To deny Miss Davenport's extraordinary improvement during the last few seasons would be a great injustice. Those who were sceptical several years ago as to her talents must now admit them to be of a most exceptional nature. She has appeared during the week as Mabel Renfrew, Pauline, Leah, Camille, and for Saturday night London Assurance and *Oliver Twist* are billed. Miss Davenport's support has also been excellent, and especially good work was done by George Morton, Harry Lee, George Parkes and Chippendale, Miss Jessie Lee Randolph, Ada Wernell, Mrs. L. E. Barker and others. On Monday, 24th, N. C. Goodwin's *Hobbies*.

Items: The sale of tickets for the Bernhardt season has been very large, a number of speculators making fine profits. St. Louis will show a good comparative standing for the seven performances.—Manager John W. Norton, who did so much towards bringing Mary Anderson before the public, has gone to Louisville to look after another debutante, Miss Fetter, who is said to be an absolute genius.—The *Cinderella* co. disbanded here at the close of their engagement at Pope's. Manager Jarrett says that he has lost no money on his season, and that the members of the co. have all got engagements.—George Morton, of Fanny Davenport's co., has overcome many faults he possessed when leading man here several seasons ago, and he is now one of the most earnest and effective actors on the stage.—A baby show was advertised here in connection with the poultry show. Only one day's notice was given for the entries, and Capt. Bellairs, the manager, was actually petrified by the number of ladies with handsome children who crowded in upon him. The show lasted for one afternoon only, but the inference is, that under good auspices, a show of the kind would be a success in St. Louis.—There is a large sign in front of the Theatre Comique ruins which says: "This property for sale." This looks as though Manager Mitchell had relinquished his idea of building in St. Louis.—John H. Dobbin is in town ahead of the Knights. He was collared by the enterprising St. Louis hackmen, but was released upon showing up his "bottle." \$1.16.—Salvini opens at Pope's Feb. 11.—An attempt was made on Thursday to rob the Grand Opera House safe of the Bernhardt sale receipts for the previous evening and that day. The effort failed, but \$38 were taken from Jim Hannerty, the assistant treasurer.—Mr. Wesiwall, agent for the Bernhardt's art show, arrived in town to-day, and the exhibition will be held at Pettet & Leathers.

#### Alabama.

##### TALLADEGA.

City Hall: Charlotte Thompson appeared, 18th, in *The Planter's Wife*, to a crowded house.

#### California.

##### SACRAMENTO.

Metropolitan Theatre (D. J. Simmons, manager): Miss Fanny Louise Buckingham as *Mazeppa* 16th to 20th; fair business. She plays in Virginia City, Nev., Jan. 20, one week; Carson City, Nev., Jan. 27, three nights; thence to Oregon.

#### Connecticut.

##### HARTFORD.

Roberts' Opera House (W. H. Roberts, manager): The week of 17th has been the busiest by far of the season, and opened with Willie Edouin's Sparks co. in *Dreams to a full house*. 18th, Den Thompson in *Josh Whitcomb* had a good house. 19th, Mary Anderson in *Evadne* was the event of the season, there being fully double the number present than attended the Bernhardt performance a few weeks ago, and the receipts, over \$1,400 at regular prices, were gratify-

ing to all parties. Thursday, 20th, the house was again filled to overflowing to witness the performance of an Irish drama by local talent. 21st, the Donald Concert co. struck the heavy snow-storm, and consequently had a light house, giving a fine performance. The week of the 24th promises to be another big one, opening with Baird's New Orleans Minstrels; 25th and 26th, *Voyagers in Southern Seas*; 27th, Hazel Kirke by the original co. which performed it here more than a year ago under the name of The Iron Will. The reputation since gained by the play in New York will insure them a full house. On Friday, 28th, Barlow, Wilson, Primrose and West's Minstrels will wind up the week.

Items: Prof. E. O. Jepson, with Den Thompson; Brassill and Conway, with the New Orleans Minstrels, and Otis Skinner and Harry Woodruff, with The Voyagers, are all Hartford boys, and by a singular happening are all here within a week.

#### NEW HAVEN.

Carll's Opera House (Peter R. Carll, proprietor): Mary Anderson made her first appearance as Julia in *The Hunchback*, before a large audience the 20th. Support was good. Miss Anderson is very popular in New Haven, especially among "those dear Yale boys," as she calls them.

Grand Opera House (Clark Peck, proprietor): Miss Kate Field talked and sung to a small but well pleased audience the 17th, giving a sketch of *London Life*. 18th, *Spectre Knight* and *Charity Begins at Home* for the second time this year, to fair house. Yale Glee Club have a large house sold for the 23d, 27th, Thayer, Smith and Moulton have engaged the house. 29th, Nick Roberts' Humpty Dumpty.

New Haven Opera House (Near & Jones, managers): Edouins Sparks co. gave two jolly performances to good houses, 18th and 19th.

Items: Every one is on the qui vive to see Hazel Kirke, which is booked for the 29th at this house.—Mr. James, late programmer and editor of the *Stage*, has entered into the management of the house vice Mr. Clark.—Miss Nella Brown reads here the 26th.

#### MERIDEN.

Wilcox Opera House (T. H. Delavan, manager): 19th, Donald Concert co., to good house; fine performance. Booked: 23d, Only a Farmer's Daughter; 28th, Hazel Kirke; Feb. 7, Boston Ideals; 11th, Joseph Murphy.

Items: Manager Delavan showed your correspondent two letters signed Brooks and Dickson, to the effect that they were to play the Madison Square Theatre co. in Hazel Kirke here Jan. 28; also a contract bearing the signature of Steele Mackaye to the same effect. The date has never been cancelled, and Waterbury claims the same date. Something wrong somewhere. More circuit business.

#### WATERBURY.

City Hall (Jean Jacques, manager): 17th we had Den Thompson in *Josh to good business*. 18th, 19th, 20th and 21st (Charles Collins unable to appear) E. H. Lansing, assisted by the G. A. R., in *Reverend*, gave fair entertainment. Coming: 25th, Gus Williams in *Our German Senator*; 26th, B. W. P. & W.'s Minstrels; 27th, the St. Augustine Dramatic Club in *The Ticket of Leave Man*; 28th, Madison Square co. in Hazel Kirke.

#### DANBURY.

Opera House (J. S. Taylor, manager): Abbey's Humpty Dumpty, 18th, to large and select audience. Miss Helen Everson, supported by Elliott Barnes' Union Square co., opened here, 23d, to very poor house.

#### Colorado.

##### DENVER.

Palace Theatre (Ed. Chase, proprietor): This week I record the arrival of Ben Dodge, original vocalist, and Miss Jennie Bell, balladist. Laura LeClair and Terry Ferguson are given another week. With Our Darlings as the sensational afterpiece, Mr. Dodge has scored a Denver hit.

Items: Mark Hall's benefit on the 13th was a financial success.—Ross Coswell benefits 22d at Park Hall, with a varied programme of specialties. Several well-known people will assist.—The Sixteenth Street Theatre opens on the 24th with Sullivan's *Mirror of Ireland* co. Dan and Josie Morris Sullivan the attractions.

#### Delaware.

##### WILMINGTON.

Grand Opera House: 17th, Greek orator, Massaros, to a very small audience. 19th, Duprez and Benedict's Minstrels gave the poorest entertainment seen here this season, to a large house. 22d, Mary Anderson as the Countess, in *Love*; large and fashionable audience. Booked: 28th, Col. Snelbaker's Majestic comb; 29th, Rentz-Santley comb. in *Penn's Aunts*, the Pirates; Feb. 1, 2, 3 and 4, Prof. Cromwell's Art Illustrations.

#### District of Columbia.

##### WASHINGTON.

National Theatre (John W. Albaugh, manager): John McCullough in the *Gladiator* Saturday night closed the largest two weeks' business that has been done by one co. since the war. The houses were packed nearly every night.—Saturday night uncomfortable so. Many ladies stood through the performance. McCullough was called before the curtain again and again, and responded to one call with a speech which was received with deafening applause. Mr. F. B. Warde received much praise for his acting. McCullough goes to Cleveland. J. K. Emmet in *Fritz in Ireland* this week. Mary Anderson 31st.

Ford's Opera House (John T. Ford, manager): Miner and Rooney's Specialty co. to light business last week. Nearly every seat sold for the two nights of opera 24th and 25th. Pirates 28th and 29th. Needles and Pins (probably) 31st.

Lincoln Hall (Pratt & Son, managers): Henry Ward Beecher 24th lecture, "The New Profession." The rest of the week Tom Thumb and wife, Major Newell and others. Wilhelm, Sternberg and Fritsch Feb. 1.

Theatre Comique (Jake Budd, manager): Miss Adelini Gasparini in *Meg*, or, A Mother's Devotion; Louise Murio, Kitty McDermott, Fred Huber, Kitty Allene, Lev Hays, William Hays, McGilland Ryland, and Thomas and Neary. Jan. 31, *The Fielding comb*.

Items: At the Congregational Church 21st, Lulu Veling, pianist, only twelve years old, gave her first concert, assisted by other talent, and was well received.—Potomac Boat Club Concert for benefit of the poor, 26th.—Miss Minnie Ewan has benefit 2d.

#### Georgia.

##### AUGUSTA.

Opera House (N. K. Butler, manager): Ada Gray, with Watkins' Fifth Avenue comb., played to a poor house in East Lynne on 19th, owing to inclement rain. Audience were pleased with the lady and she was



called before the curtain several times. On account of sickness she did not perform on the evening of the 22d. Charlotte Thompson is billed for 24th. John T. Raymond during next week. Robson and Crane opened 21st in Our Bachelors, to a very good house, in spite of threatening weather. The entertainment was extremely enjoyable; co. first-class. Comedy of Errors to-morrow night (22d).

## SAVANNAH.

Theatre: Oliver Doud Byron comb. filled the boards to fair houses 17th and 18th. Robson and Crane also played to crowded houses 19th and 20th. Ada Gray co. billed 21st and 22d. Indications are that they will play to good business.

Item: Mr. F. B. Hawley, advance agent, is here billing John T. Raymond for Jan. 31, Feb. 1; also Mary Anderson for March 14.

## INDIANA.

## VINCENNES.

Green's Opera House (Wm. Green, manager): Tony Denier's Humpty Dumpty 18th, to packed house; largest this season; 1,200 capacity; performance good.

Delmonico Varieties (John Smith, manager): Nothing new this week.

Items: Tony Denier left for Chicago the 18th, for the purpose of buying ground on which to build a variety theatre.—Frank Gibson, agent of Sprague's Georgias, and G. A. Mortimer, agent of Fannie Davenport, were in town, but up to present writing had secured no dates. Booked: Green's Opera House, Feb. 2; Deacon Crankett, and March 4, Buffalo Bill.

## EVANSVILLE.

Opera House (Thomas J. Groves, manager): Tony Denier's Humpty Dumpty troupe played to one of the finest houses of the season on Jan. 17. The specialties were decidedly amusing. Coming: Jan. 31, Nat Goodwin's Prologues; Feb. 1, Deacon Crankett comb.; 7th, Robson and Crane comb.

Item: John B. Gough, the lecturer, had to cancel his engagement on Jan. 24 on account of illness. He was under engagement by the Red Ribbon Lecture Committee.

## KOKOMO.

Opera House (D. T. McNeil, manager): Billy Arlington's Minstrels appeared 15th to crowded houses; entertainment good. Mattie Vickers, supported by Charles Rogers and co., will appear 24th in The Players. Hartz, magician, 31st and Feb. 1 and 2. Janauschek and co. Feb. 9.

Tipton Opera House (D. T. McNeil, manager): The Wallace-Villa co. appeared 19th to large business.

Items: Welby and Pearl joined Billy Arlington's Minstrels at Indianapolis 17th.

## RICHMOND.

Phillips' Opera House (N. L. C. Watts, manager): Frank Mayo, supported by Miss Affie Weaver, played Davy Crockett 17th; business big. Prof. Hartz, the Magician, and Novelty co. have been delighting fine audiences all week. Madame Rive-King comes the 1st.

Grand Opera House (E. G. & J. D. Vaughan, managers): John B. Gough, under the auspices of the Richmond Light Guards, lectured the 18th.

## BRAZIL.

Turner's Hall (Abel Turner, manager): Remington's Comedy co. on the 15th to poor house. The co. disbanded here and left their baggage for board bills. Booked: Cronin's Rip Van Winkle comb. on the 24th. The Wallace-Villa co. the 29th. Joseph Lewis, Feb. 1 to 5, assisted by a strong co.

Items: Col. Rice, agent for Wallace-Villa co., is in the city, and paid his respects to THE MIRROR, which is the favorite dramatic paper here.

## TERRE HAUTE.

Opera House (C. E. Hosford, manager): Leavitt's English Opera Burlesque co. presented Carmen before a large audience. The troupe is very good. The ballet was a trifle feature and was very fine. Coming: The Crane Comedy co. in Rip Van Winkle, 22d and matinee; Fanny Davenport in Pique, 24th.

## LOGANSPORT.

Dolan's Opera House (George W. Fender, manager): Anthony and Ellis' Uncle Tom's Cabin was here 17th and played to one of the largest houses of the season. The Sisters of the Holy Angel's Academy gave a musical entertainment 21st to a small house. Booked: Hartz the Magician, 24th, one week; Janauschek, Feb. 7 and 8.

## CRAWFORDSVILLE.

Opera House (D. McClelland, manager): 18th, Billy Arlington's Minstrels, to poor house; good entertainment. 14th, Rice's Bijou Opera co., to a good house. Anthony and Ellis' Uncle Tom came 21st. Stillwell and Craig's New Humpty Dumpty troupe will give their first entertainment at this place Feb. 1.

## LAFAYETTE.

Grand Opera House (F. E. D. McGindley, manager): Leavitt's English Opera Burlesque co. 22d, matinee and evening, to good business, in Carmen and La Fille du Tambour Major. Ben Maginley in Deacon Crankett Jan. 25.

## ILLINOIS.

## BLOOMINGTON.

Opera House (Tillotson & Fell, managers): D'Oyly Carte's Pirates of Penzance, 17th, to a good house. Coming: Minnie Palmer, Feb. 1 and 2; Gilmore and Mico's Humpty Dumpty comb., 5th; Prof. Hartz, magician, 7th, one week; Charlotte Thompson, 15th.

Durley Hall (Dr. George Smith, manager): Herne's Hearts of Oak, F. W. Best, manager, 17th and 18th, to big houses. This is one of the strongest combinations that has visited this city this season. Little Dollie Hamilton, of this co., is a precocious child actress.

Item: The State organization of Opera House Managers, which met in this city on the 20th, was well attended and very satisfactory. Mr. Henry C. Fell, of this city, was made temporary chairman, and Mr. C. C. Herr secretary. A permanent organization was formed by the election of the following officers, under the name of the Illinois Opera House Managers' Association: President, R. W. Corbett, of Aurora; Secretary, H. B. Smith, of Jacksonville; Treasurer, E. S. Barney, of Joliet; General Manager, George Chatterton, of Springfield. The other gentlemen present were as follows: F. W. Bean, of Farmer City; R. Deming, of Lincoln; Tillotson & Fell, of Bloomington; G. W. Chatterton, Jr., of Springfield. And managers in other cities were represented by proxy from Ottawa, Batavia, Decatur, Rockford, Quincy, Freeport, Galesburg, and Peoria. Regulations were drawn up for the management of the association. The permanent plan was adopted, whereby companies playing will be guaranteed from one to three weeks' run in the best towns, the local managers assuming all local expenses and receiving a certain proportion of the receipts. This would operate to relieve travelling companies of all expenses, except salaries and traveling expenses, and the guarantee to be offered is expected to result in giving Illinois the best

shows going. The General Manager is to do all the booking for the whole circuit, comprising eighteen towns. The majority of the members seemed to be in favor of Tillotson & Fell as managers, but to complete the circuit they withdrew in favor of George W. Chatterton, of Springfield.

## QUINCY.

Opera House (Dr. P. A. Marks, manager): Rice's Evangeline 15th, in Evangeline at matinee and Calino evening. The performance and singing of chorus called forth unbounded applause. Harry Hunter fairly captivated the audience in both plays, while Louise Searle and Mlle. Jarbeau won the admiration of all. Janauschek 19th and 20th, in Bleak House and Mother and Son, to good houses. In Mother and Son the Madame's creation of the character of the Countess is a great interpretation. She is ably supported throughout, Miss Creece and Miss Fletcher winning laurels for themselves. Booked: 22d, Hearts of Oak; 26th, Rive-King Concert co.; 31st, George S. Knight.

Item: Mlle. Litta, Miss McLean, Miss Barry, Messrs. Skelton, H. L. Cleveland and J. Skelton, of the Little Concert co., stopped over on their way from Kansas City and attended Janauschek's performance.

## SPRINGFIELD.

Chatterton's Opera House (J. H. Freeman, manager): Rice's Evangeline came 14th to good business, and were followed 15th by the Rentz-Santley co. to a large house. D'Oyly Carte's Pirates of Penzance co. appeared 20th to good house. Janauschek plays Mary Stuart and Mother and Son 20th and 22d. Gilmore's Congress of Novelities comes 24th, and on 25th Prof. McNight, assisted by local talent, commences a season of five nights, presenting The Naiad Queen.

Adelphi Theatre (William H. Laird, proprietor): Business good at this house. New arrivals, 17th, were the Devotes, Charlie and Emma. Closing, the Brandons and Shannon and Pierce.

## ROCKFORD.

Brown's Hall (W. J. P. Norman, manager): Morton and Homer's Big Four Minstrels here Jan. 19; poor show. Helen Potter here 24th; sale of tickets indicates a large house. Booked: Feb. 11, Minnie Palmer Gaiety co.; 14th, one week, Florence Herbert co.

Items: Gulick and Blaisdell's Arabian Night; party did not fill date for Jan. 17, but comes later in season.—Mitchell's Pleasure Party cancelled date for Jan. 27, which is now open.

## LINCOLN.

Gillett's Opera House (R. Deming, manager): Prof. L. E. Montrose to good house 17th, giving a few state tricks as an exposure of spiritualism. Booked: Rival (2) Grand Concert co., Jan. 26; Minnie Palmer, Jan. 29; Gilmore and Mico's Humpty Dumpty co., Feb. 4.

Items: John D. Evans, manager W. W. Cole's Circus, wrote to this city (his home) that fortune was smiling upon them in Australia, where they are showing.

## DANVILLE.

Opera House (Frank C. Angle, manager): J. M. Hill's All the Rage, under Manager John Mishler, 18th. Good show to fair business. B. Macauley comb. in Uncle Dan! 26th. A No. 1 entertainment, to packed house. Nick Roberts' Humpty Dumpty troupe handsomely billed for 26th.

## FREEPORT.

Wilcox's Opera House (Thomas Wilcox, manager): On the 18th Morton and Homer's Big Four Minstrels played to a fair house. Booked: The Herbert Constellation one week, beginning Feb. 7; Gulick-Blaisdell's Minstrel co. Feb. 25; Janauschek has written for date, and will probably play here Feb. 3.

## IOWA.

## KEOKUK.

Gibbons' Opera House (D. L. Hughes, manager): Janauschek played 18th in Mother and Son, and 19th in Bleak House, to fair houses. The price of admission being greater than usual kept many away, still her acting fully repaid all those who did attend. On the evening of the 27th Julia Rive King Concert co. appear, and it is rumored that she is to be tendered a reception by the Keokuk Opera Club and other music-loving people. The 31st is announced as the return of the Arabian Night Party, and on Feb. 4, Haverly's Mastodon Minstrels, composed of forty men, make their first appearance in our city. They parade the streets in the morning. The 22d of February has been decided upon as the date of the opening of the new Opera House—by whom, however, I have not been informed.

## DEBUIQUE.

Opera House (G. D. Scott, manager): Augustin Daly's modern comedy, An Arabian Night, was presented 17th to a good house. The co. is now under the general management of W. A. McConnell.

German Theatre: The Sea of Ice was presented 16th to a large and appreciative audience.

## BURLINGTON.

Union Hall (R. M. Washburn, manager): Jay Rial's Uncle Tom 14th, to \$150 house. The same old story. 21st, Herne's Hearts of Oak; prospects poor. Booked: 29th, An Arabian Night; Feb. 3, Haverly's Minstrels; 4th and 5th, William Pearson's lecture; 15th, Gilmore's Humpty Dumpty.

## FORT MADISON.

Concordia Hall (Charles Doerr, manager): 14th, Jay Rial's Uncle Tom to largest house of the season. Quite a number were refused admittance for want of room. Forbes and Cotton are negotiating for 31st and Feb. 1.

## CEDAR RAPIDS.

Greene's Opera House (C. G. Greene, manager): Jay Rial's Uncle Tom's Cabin co., business good. 19th, Roland Reed and Alice Hastings in Arabian Night to good business. Booked: John Dillou, 26th.

## DAVENPORT.

Burtis' Opera House (Howard Burtis, proprietor): Rial and Draper's Uncle Tom's Cabin to big business on account of popular prices of admission—twenty-five and thirty-five cents. Coming: Feb. 2 and 3, Janauschek.

## COUNCIL BLUFFS.

Our Goblins came 15th, to a crowded house. Booked: Gulick and Blaisdell's Minstrels 22d; Rial and Draper's Uncle Tom's Cabin 27th.

## KENTUCKY.

## LOUISVILLE.

Macauley's Theatre (John T. Macauley, manager): Leavitt's English Burlesque Opera co. closed a three nights' engagement 19th, to good business. The troupe is very strong in point of numbers, Marie Williams and Selma Dolan carrying off the greatest part of the honors. 20th, Selma Fetter made her debut, appearing in the role of Marianna in The Wife. The wealth of beauty and talent ascribed to this young lady was sufficient to attract a large and fashionable audience.

The young lady displayed rare self-possession for a debutante, and the press and public join in praise of her talents. Miss Fetter is a native of this State, and has been studying in New York for the past two years. Of course the first performance was not perfect, and was marred by the many little faults that can only be remedied with experience. 21st, Miss Fetter appeared before a large audience, impersonating the character of Margaret Elmore in Love's Sacrifice, in which her faults were more noticeable. At the matinee she again appeared in The Wife, before an audience composed mostly of ladies. Saturday night Isabella was given to standing room only. John W. Norton, of St. Louis, will be leading man and manager of a co. forming to support Miss Fetter. The support was better than is generally the case on occasions of this kind, and was as follows: John W. Norton, J. H. Huntley, Charles Krone, R. C. Grierson, J. F. Pike, George Berrell, C. N. Pendleton, L. R. Grisel, Tom Coleman, C. R. Thorpe, Florence Kennedy, Emma Frank, Emma Thorpe and Mamie Johnstone. Booked for next week: Fun on the Bristol comb., 24th, 25th and 26th; Fanny Davenport, 27th, 28th and 29th; Mahn's Comic Opera co., 31st, one week.

Masonic Temple (B. F. Hodges, manager): The first concert of the season is booked for 28th and 29th, to be given by Camilla Urso, in conjunction with the Mendelssohn Quintette Club of Boston.

Opera House (Brooks & Dickson, lessees): The Gosche-Hopper Comedy co. in One Hundred Wives were billed for the first three nights of the past week, but only played two nights, owing to the non-arrival of scenery on Monday. The play was very interesting and made a good impression, and could have played the week out to good business. Tony Denier's Humpty Dumpty, 21st and 22d; fair business. The co. is a first-class one, being very strong in the specialty department. Booked: 25th, Annie Pixley, five nights and matinee.

Knickerbocker Theatre (Nellis Borden, proprietor): The manager changes his entire show every week, and this is what his patrons want, as is evident from the way they fill the house. Fourteen new people are announced for next week.

Buckingham Theatre (J. P. Whallen, lessee): The Irish and American Four comb., a variety co., have been playing for the past two weeks to fair business. The troupe is composed of about eighteen people, some of them good and some bad. The two Fours are the cards of the performance. Next week the manager will run his own show.

Items: The Huntley Dramatic co., supporting Miss Fetter this week, will disband to night (22d), and the members leave for their homes. Mr. Huntley and wife (Miss Florence Kennedy) will go to New York for a rest.—Lotta is booked at Macauley's Feb. 14 for one week.—Miss H. A. D'Arcy, the well-known theatrical costumer in this city, was married last Tuesday night at her residence in Third street to Mr. George Heath, a non-professional.—There was quite a large meeting of veteran actors here this week, most of whom were members of the old Louisville Opera House stock co. Among the most prominent were Bob Grierson, Charles Krone and J. F. Pike.—Louise De Luisi returned to her home here this week for a rest.

## PARIS.

13th, Rial's Humpty Dumpty to a jammed house; good performance. The specialties introduced by Punch Walton took immensely. F. G. White's dramatic company is billed for 20th, 21st and 22d. Where did Mr. White get hold of Risen from the Ashes, Joshua Whitcomb and Col. Mulberry Sellers? Probably through the courtesy (?) of Nobles, Raymond and Thompson. Billy Arlington's Minstrels come 24th, under management of R. B. Marsh, of Lexington.

Item: The White co. lost considerable of their paraphernalia in a fire at Cynthia.

## LEXINGTON.

Opera House (Richard Marsh, manager): Jan. 21, Minnie Palmer Gaiety co. to a most excellent house. The local hits were above the average and took well. Billy Arlington's Minstrels, 22d, to good house. Performance nothing extra.

Item: The White comb. is playing Joshua Whitcomb in surrounding towns; will not attempt to play here.

## KANSAS.

## LEAVENWORTH.

New Opera House: The Union Spy, under the direction of Colonel E. B. Temple, was given on 19th, 20th and 21st to packed houses. It is full of interest and startling situations. Colonel Temple goes next to Fort Scott.

German Theatre: Anna Lise was given 16th to large audience. No performance until 30th.

## MASSACHUSETTS.

## LYNN.

Music Hall (George W. Heath, manager): Smith and Westey's Tourists comb. appeared the 17th to a good house. The co. gave a pleasing performance, and have established a reputation for this city in the future. B. W., P. & W.'s Minstrels appeared the 15th to a packed house. The Philharmonic orchestra, assisted by Mrs. H. E. H. Carter, vocalist, and E. M. Bagley, solo cornetist, of Boston, appeared the 19th to a rather diminutive audience. A sad commentary upon the musical taste of our people, for the entertainment was a fine one. Booked: Martin's Around the World in Eighty Days, 4th and 5th; The Ideal Opera co., Feb. 23.

Theatre Comique: Howard and Dickson's Black Crook comb. appeared the 22d to a packed house; not even standing room. The piece proved to be a medley of spectacular plays blended (?) into what was called a Tale of Enchantment. Owing to a number of misfortunes which happened to the co. and scenery, the co. did not appear to good advantage, and the performance closed at 9:30 o'clock. The manager, George Wilbank, apologized to the audience for the shortcomings of the play and the audience dispersed. They were to continue the 24th and week.

Item: Adam Forepaugh Clifford is still in the city looking after a spectacular play.

## MILFORD.

Lyceum Hall: Jan. 25, Mrs. H. E. H. Carter's Opera co., Pirates of Penzance.

Town Hall: Jan. 26, Knights of Honor lecture course, Lady of the Lake comb. Universalist Vest: Murray Clark (local), assisted by William Willis Clark, of Boston; operetta, Belle of Saratoga, Feb. 18, Mrs. Scott-Siddons and co., As You Like It.

Item: The new Music Hall building will be completed about March 20. It is owned by a stock co. and will cost \$51,000. The building is 130x75 feet, 22-1-2 feet high, with the entrance to the theatre is 10-1-4 feet, with two exits and a stage entrance. The building is heated by steam, and is modern in construction and furnishings. The parquet is 60x55 feet, seating 300; the gallery seats 519. The stage is 48x40 feet, with a proscenium opening of 27 feet square. Underneath the

stage is a cellar, and below a driveway, by which scenery is hoisted upon the stage. An illuminated clock has been given to the association by E. L. Wires. Gas light by electricity, hot and cold water in dressing-rooms, ventilating-shatts, fire escapes, etc., are among the features of the structure.

## WORCESTER.

Music Hall (R. M. Reynolds, manager): Jan. 18, a large and highly pleased audience greeted Hazel Kirke. A year ago the same piece was played here for the first time on any stage, under the name of An Iron Will, with nearly the same cast. Jan. 22, Denman Thompson as Joshua Whitcomb, to a crowded house, as usual. There were over 200 people in line before daylight on the morning of the sale of tickets. Booked: Jan. 27, Voyagers in Southern Seas, by the Boston Theatre co.; 31st, Gus Williams in Our German Senator; 28th, Mms. Rents's Female Minstrels. Baird's New Orleans Minstrels were booked, but owing to date conflicting with Haverly's, changed to Millbury, Mass. They are playing to big business on Northeastern circuit.

Washburn Hall (W. A. Smith, secretary): Peck's Dime Museum of Natural Wonders has been doing a large business for the past two weeks. They open 24th in Troy, N. Y., for one week; Albany 30th, one week.

## SPRINGFIELD.

Haynes' Opera House (W. C. Lenoir, manager): Mary Anderson, in The Hunchback, 18th, to packed house. Den Thompson 19th, to big business. His support is much improved since his visit last season. Mms. Rents's Minstrels 22d, to fair business. Booked: Madison Square co., in Hazel Kirke, 24th; Prof. Cummo 28th; Gus Williams 29th; Jay Rial's Uncle Tom co. 31st; Mattson Opera co. Feb. 1 and 2; Abbey's Humpty Dumpty 4th.

Item: Mr. Haynes announces that he is going to make many improvements in his house. The staircase is to be widened at once, and at the close of the season the house is to be newly fitted up, enlarging the stage, etc. He has already commenced by adding some new and very pretty scenery.

## LOWELL.

Music Hall (Emery & Simons, lessees): Madison Square co. in Hazel Kirke 17th to a large house. 21st, Barlow, Wilson, Primrose and West's Minstrels to a big house. 26th, Haverly's Georgia Minstrels, followed by Voyagers in Southern Seas and the Boston Museum co. in The Guv'nor.

Huntington Hall: 10th, Prof. Bloch and Miss Janie Savage in readings to a large audience. 22d, Jay Rial's Uncle Tom comb. to a full house. 26th, Temple Quartette Glee Club.

## CHELSEA.

Academy of Music (N. C. Pease, manager): Booked: Jan. 28, The Tourists; 30th, Hopkins' Troubadour Concert co.; Feb. 9, Mask Ball; 22d, Boston Ideal Opera co.; March 3, All the Rage; 8th, Co. H in October; 16th, Den Thompson; 17th, Variety entertainment, with numerous other attractions with dates not fixed.

## GLOUCESTER.

Haverly's Genuine Colored Minstrels, fifty strong, are heavily billed for appearance 25th. Indications are that the co. will draw packed house. Booked: Baird's New Orleans Minstrels, Feb. 17; Martinetti's Great Aggregation, 18th; Abbey's Humpty Dumpty co. 22d. Nothing further on the list till June.

## TAUNTON.

Music Hall (White Bros., proprietors): The Bijou Opera co. billed for the 20th, failed to appear. Booked: Constable Hook comb., Feb. 1; Abbey's Humpty Dumpty, 14th; Mrs. Scott-Siddons, 18th; Denman Thompson, 17th; Hill's All the Rage, 33d.

## HAVERHILL.

City Hall: Jan. 30, Jay Rial's Ideal Uncle Tom's Cabin co. gave a pleasing rendition of the play to an overflowing house. Jan. 22, Barlow, Wilson, Primrose and West's Minstrels gave a model show to a packed house. Nothing booked.

Lyceum Hall (E. Whitney, Jr., manager): Freaks was presented to a small audience 17th. The co. is a good one. But Freaks and All the Rage seem to be first cousins.

## MISSOURI.

## LOUISIANA.

Court Hall (W. H. Glenn, manager): Mary P. Jones lectured on "Leadville, the Star of the West," 15th, to a large and well-pleased audience. Booked: New Orleans Minstrels at National Hall, 29th; the Rubelle Dramatic co. have written for dates. Letter in post office here for Fred E. Wren, manager New York Star co.

## ST. JOSEPH.

Tootle's Opera House (C. F. Craig, manager): 20th, Emily Gavin and Mrs. Louis Falk, to large house. Mrs. Falk has greatly improved. She possesses a pure, sweet soprano voice. This was the second of Manager Craig's Star Course. Booked: 26th and 27th, Anthony and Ellis' Uncle Tom's co.; 28th and 29th, Herne's Hearts of Oak; Feb. 2, Col. J. P. Sanford; 3d, Rice's Evangeline.

## MICHIGAN.

## DETROIT.

Detroit Opera House (Joseph Brooks, proprietor): Clinton Hall's Strategists played the first two evenings of the past week before good-sized audiences. J. W. Carner began a three nights' engagement as Rip Van Winkle, supported by his own company, with some success. This week, the Seldene Comic Opera co. for six nights and matinee.

Whitney's Grand Opera House: Local concerts and entertainments occupied this house the earlier part of the week, and on Thursday evening Mr. and Mrs. F. S. Chanfrau began a short engagement. The plays presented were Kit, twice, in which Mr. Chanfrau appeared, and A Mystery of Paris and East Lynne, in both of which Mrs. Chanfrau acted. At the matinee Mrs. Chanfrau had a splendid house, and in the double part of Lady Isabel and Mme. Vine she appeared to great advantage. This week, the Gosche-Hopper One Hundred Wives comb. will occupy the house the entire week.

The lecture of Archibald Forbes at Music Hall last Thursday night drew forth an immense audience.

Powers' Opera House (W. H. Powers, manager): M. B. Curtis in Sam'l of Posen 20th, 21st and 22d, to good business. The co. is an excellent one and gave satisfaction. Booked: Feb. 4 and 5, Jay Rial's Humpty Dumpty co.

Item: Mrs. G. C. Howard's Uncle Tom's Cabin co. was booked for 28th, but cancelled on account of other combs. playing here ahead of them.—Smith's Opera House has run to fair business this week.—The Mirror is on sale at George A. Hall & Co.'s, L. C. Shepherd's and F. B. Winegar's every Saturday morning.

## KALAMAZOO.

Union Hall (W. R. Solomon, manager):

19th, Helen Potter's Pleiades; small audience; entertainment good. Coming 24th: Gilmore and Mico's Humpty Dumpty co.

Item: Mr. Solomon, our enterprising manager, says he is tired of bringing first-class entertainments to this town, as they do not receive patronage enough to make it pay.

## MUSKOGON.

Opera House (Fred L. Reynolds, manager): As Mrs. Howard's Uncle Tom party have gone up, George E. Stevens' Uncle Tom comes in their place Jan. 25. Maggie Mitchell comes Feb. 11, and Mr. and Mrs. George S. Knight Feb. 17.

## ALBION.

Helen Potter's Pleiades 15th, to a big business; Harry St. Armand as director. M. B. Curtis in Sam'l of Posen Jan. 18, to a crowded house. China and the Chinese, by Tank Kee, booked for 22d.

## MINNESOTA.

## MINNEAPOLIS.

Academy of Music (Herriek Bros., managers): The Palestine Arabs failed to come to time at this house, and are no more. Mitchell's Pleasure Party, in Our Goblins, 22d and 23d, to very large business; and they deserve it. A more amused and satisfied audience never left the hall. Miss E. Carson carried off the honors, her imitation of Miss Abbott making a tremendous hit. The Corinne Merriemakers 27th, 28th, 29th; Hearts of Oak comb. Feb. 7, 8 and 9, coming attractions at this house.

Pearse Opera House (Miss Phoebe McAllister, manager): Miss McAllister opens this house Jan. 24, with the following co., besides herself as leading lady: Hattie Saphore, old woman; Cora Redfield, soubrette; Zella Worth, Anita Harris, walking ladies; Samuel K. Clusen, leading; William Lloyd, juvenile; Mr. Armstrong, old man; C. H. Hawkins, comedian; J. White, Messrs. Davenport, Colson and Goode, general business; Mr. Spaulding, treasurer; Julius Huneman, musical director; Mr. Clauson, artist. The co. will open in The Duke's Motto. The Carver comb., supporting Fred Bryton, have gone to Winnipeg, and the neighboring towns to fill a four weeks' engagement.

## ST. PAUL.

Opera House (John X. Davidson, manager): 18th, Gov. C. E. Davis delivered a very able and entertaining lecture on "Hamlet," to a select audience. 19th and 20th, Mitchell's Pleasure Party (Our Goblins) drew crowded houses. The co. is well chosen and the voices are all good, harmonizing perfectly. The vocal numbers were rendered admirably, eliciting repeated encores. The piece is brim full of fun and the language chaste and unexceptionable. Manager Mitchell (a pleasant gentleman) received flattering encouragement and expressed wishes for a speedy return and longer engagement. Booked: Corinne and her thirty Merriemakers, 24th, 25th, 26th. The Palestine Arabs cancelled dates 21st, 22d.

Conley's Varieties: Playing to fair business. New



# NEW YORK MIRROR

FOUNDED IN 1822 BY GEORGE P. MORRIS AND N. P. WILLIS.

THE ORGAN OF THE THEATRICAL MANAGERS AND DRAMATIC PROFESSION OF AMERICA.

HARRISON GREY FISKE, EDITOR.

Published Every Thursday at No. 12 Union Square, New York, by

THE MIRROR NEWSPAPER COMPANY, PROPRIETORS.

## SUBSCRIPTION.

One year.....\$4.00 | Six months.....\$2.00

ADVERTISING.—Fifteen cents per line. Professional Cards, \$3 per quarter. Transient advertisements must be paid for strictly in advance. Advertisements received up to 1 p. m. Wednesday. Foreign advertisements and subscriptions will be received by HENRY F. GILLIE & Co., American Exchange, 449 STRAND, LONDON, W. C., who keep THE MIRROR on sale in their Press and News Department.

THE MIRROR is supplied to the trade by the AMERICAN NEWS COMPANY and its branches. Entered at the New York Post Office as "Second Class" matter. Make checks and money-orders payable to THE NEW YORK MIRROR, Station "D," New York P. O.

NEW YORK, JANUARY 29, 1881.

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Baker, Etie  
Bloom, E. L.  
Belgrade, Adele  
Barnes, W. D. (3)  
Beiden, Clara  
Bonner, Robert  
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Blake, O. W.  
Barnes, W. Elliott  
Callahan, James A.  
Costello, James  
Clapham, Harry (2)  
Carina, Mimi  
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Cody, William F.  
Cavendish, Ada  
Clarke, Harry  
Church, Edw. A.  
Chambers, Augusta  
Conner, Capt.  
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Clifford, Ad.  
Dase, Mrs. C. A.  
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Dalsiel, D.  
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De Castro, M.  
De Kestee, Helen  
Dobson, Frank  
Dunn, Julia E.  
Du Saut, A. F.  
Drew, Frank N. Sr.  
Dixon, Fred (2)  
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Vermon, J. D.  
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Gillette, Will.  
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Gould, W. W.  
Girard, Belle  
Hawley, Victor  
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THE NEW YORK MIRROR is on sale every Thursday noon at all the news stands in this city, and in out-of-town places as soon thereafter as can be reached by mail and express.

## How Our Plucky Managers Repair Damages.

Last week we were reluctantly compelled to record a series of disappointments at several of our leading theatres. From Daly's to the Union Square, from the Standard to the Park, the novelties, prepared with so much expense and attention, were found unsatisfactory to the public. Just as the telegraph wires and poles went down under the icy torrent of the blizzard, so the new pieces suffered from an unexpected theatrical frost. This week has been devoted to clearing away the wreck and repairing damages; and it is interesting and instructive to notice the different tactics pursued by the different managers, their methods and their characteristics.

Manager Henderson, of the Standard, an old and experienced tactician, wastes no words and sheds no tears over Bigamy. He allows Miss Fanny Aymar Matthews to write as many letters as she pleases to the papers, abusing the critics and arguing with the editors that, if Bigamy had been wicked, it would have been successful; but Manager Henderson himself takes no part in the controversy. Finding that Miss Matthews' letters do not fill his theatre any better than her play, he quietly announces

Charles Reade's Drink, next Monday evening, with Cyril Searle as the star, in the part of Coupeau, which Charles Warner has made world-famous. Managers Abbey and Duff, at the Park, conduct their business upon precisely opposite principles. Confident that there is a draw in Olivette, if they can only get it out, and relying upon their splendid scenery and handsome costumes as legitimate attractions, they have been altering and amending the cast, brightening and strengthening the chorus, and polishing up the libretto, in the hope of securing a success by hard and conscientious work. These plans are most creditable, and might have a chance of succeeding if there were not a successful Olivette already in the field at the Bijou, which is to be transferred to the Fifth Avenue next week, with great pomp and magnificence, and with a determination on the part of Manager Haverly to cut away the ground completely from under the Park version. This operatic duel will be watched with attention, and we wish, with the public, that the best (or rather the better) Olivette may win.

In the bright Lexicon of Manager Palmer, of the Union Square, there is no such word as failure. He declares that, since the theatre has been under his management, there has only been a single week when the receipts did not exceed the expenses, and, during that week, the loss was so trifling as to be quite immaterial. The only distinction between his plays—all superbly placed upon the stage, and perfectly acted by his grand stock company—is that some have filled the theatre, and some have overcrowded it. Perceiving, on the first night, that The Creole was not likely to belong to the latter category, Manager Palmer began to prepare for the production of another French drama, which Miss Carey and Mr. De Belleville have already tested in California. In the meantime, Camille has been cast to the full strength of the company for the extra Clara Morris matinee, Mr. Charles R. Thorne having consented to resume his part of Armand, and thus make the success of the revival a theatrical certainty. With overcrowded matinees for Camille, and good houses nightly for The Creole, Manager Palmer will not be forced to change his bill hurriedly, and the next novelty will be produced with all that splendor of scenery and attention to details for which the Union Square has long been celebrated.

Although Manager Daly has a new operatic version of School ready, he, too, will not allow himself to be hurried. Having labored for months to build up Zanina into five hours of gorgeous scenery and costumes, musical novelties and bright stage effects, he has now labored with the same indefatigable industry to cut it down to three hours and to rid it of every feature which has not made a hit with the audiences. This done, he has advertised it as liberally as if he were perfectly assured of its ultimate success, putting down his money with a generosity which only his long experience of the New York public can justify. He says, in effect, that, as the only complaint against Zanina is that there is too much of it, and he can very easily remedy that fault, therefore there can be nothing to prevent the piece from having its run and being as popular as it was at the Thalia. Manager Daly's method of dealing with a disappointment has the merit of dash, industry and indomitable pluck, and the sequel will be awaited with curiosity by all professionals.

Miss Emma Abbott has not added to the laurels of English opera, although she has added to her own personal fame, by her brief season at the Fifth Avenue. Her only novelty, Romeo and Juliet, has not been, and will not be, produced. The season, therefore, has been made up of well-worn works, of which Paul and Virginia has been the most notable. Miss Abbott will go to Philadelphia next week, to delight the Quaker City with her English Opera Company of Americans, Italians, Frenchmen and Russians. To fly from a disappointment is one method of escaping it. On the other hand, although Bishop's Widow Bedott gives way, a Haverly's, to a revival of Bartley Campbell's Galley Slave, it has made such a hit with the public that Neil Burgess deems it prudent to postpone his appearance at the Bijou, and Our Boarding-House will be put up instead of the Widow. That this is good tactics no experienced professional can deny; but, at the same time, it is decidedly a feather in the cap of Manager Haverly's clever comedian. Thus, by the pluck and energy of our managers, each working in his different way, the six disappointments of last week will result either in snatching success from the fire, or in giving the public a larger variety of attractive novelties.

## A New Attempt at an Old Trick.

The sudden death of poor Sothern has been so long predicted and expected, that, although it grieved the whole profession, it did not at all affect the arrangement of theatrical business. But Mr. Sothern's illness at the commencement of the season did affect these arrangements very materially. One

hundred nights had been reserved for him at the Park, and time had been marked off for him in Philadelphia, Boston, and other cities. When it was known that poor Sothern could never act again, the efforts of the managers, who had counted upon him, to fill up his time resulted in such a disturbance of dates throughout the country that few professionals were lucky enough to escape without some alterations in their plans in consequence.

Among the mushroom agents who sprang up to take a hand in these alterations was a little man with big ideas about a circuit, which should include all the theatres, all the stars, and all the combinations. Although extensively advertised, this circuit turned out to be in the air, and he had only engaged all the stars and all the combinations "in his mind."

This scheme failing, the little joker bet-thought him of a very old trick, which is to secure one paying star and then work in half a dozen fallen stars upon ambitious managers by holding the paying star as a bribe or a threat. Unfortunately for himself, the paying star whom he selected to work this old trick was Miss Mary Anderson.

No sooner did a responsible agent, who represents the leading managers, hear that Miss Mary Anderson could only be had for this and next season on condition that a number of fallen stars should be engaged to precede or follow her, than he suspected deception and at once telegraphed to Dr. Hamilton Griffin, Miss Anderson's stepfather and sole manager, to ask for information on the subject. Dr. Griffin's reply was prompt and conclusive. He telegraphed that nobody but himself had any authority whatever to make any engagements for Miss Anderson, and that her engagements would be, as they had always been, totally independent of any other star, as he was equally opposed to partnerships and rivalries. A meeting between Dr. Griffin and the gentleman making these inquiries, held in this city a few days after the telegram was received, the subject was fully discussed and the trick which had been attempted upon managers thoroughly exposed.

It may be as well to warn all managers, therefore, that unless their engagements with Miss Anderson, after her Southern tour, for this and next season, have been made with Dr. Griffin, or indorsed by him, they are perfectly worthless. Also, that engagements with fallen stars that have been foisted upon managers under the threat that, unless they took these people, they could not have Mary Anderson, are null and void, having been made under false pretences, and may be immediately cancelled.

## A Chat With a Prima-Donna.

Emma Abbott was found, Wednesday afternoon by THE MIRROR representative, looking over an operatic score in her apartments at the Westminster Hotel. She was handsomely attired in a black embossed velvet house-robe, trimmed with heavy cording; a gold chataleine chain encompassed her waist, and a bunch of natural flowers was pinned to the dress at the throat. She glanced up pleasantly.

"Have I anything to say about myself or my singing? Well, I'm an American—therefore naturally of a talkative disposition; but to-day I'm very weary; we have been busy rehearsing—you know what that is—and I feel frightfully stupid. If you'll sit close to me, so that I shan't be obliged to talk very loud—I have to be careful of my voice for Marguerite to night, you know—I will try to do what I can, as I'm always happy to oblige THE MIRROR."

"This is your third season as an operatic star, I believe," suggested the reporter; "has it been the most successful, financially as well as artistically?"

"It has, truly," replied Miss Abbott. "You know when Mr. Hess undertook to manage me, three years ago, I had never sung in English, although I had had considerable practice in Italian opera. I began my work with fear and trembling. There was much to contend against—enemies, enmities, and a fixed determination on the part of some people not to let me get on. But I went at it vigorously, determining to persevere despite opposition. Another reason that nerved me to do my utmost was a mortal dread of causing my manager loss, and the people about me, who are naturally dependent upon the result of my efforts, discomfiture. I believed I could make friends of the public by my singing, for ever since I was a child my voice has seemed to have thawed impassive coldness in listeners and won them to me. This may, in some degree, account for the vim with which I enter into everything I attempt. My first season was moderately successful; my second highly so, and the present one has been attended with a prosperity quite beyond my greatest expectations."

"You have the field of English opera almost to yourself, now that Kellogg has taken up her residence abroad."

"Yes, but better than that, I think I can say, without boasting, that I have the best congregation of artists ever brought into one company for the purpose of rendering opera in English. My brace of tenors you know all about. Mr. Castle has the reputation of being the best exponent of romantic parts on the lyric stage, while Brignoli's sweet voice

is world-famed. Julie Rosewald is a warm personal friend of mine. We secured her at great expense in Berlin, and although she has lived in America, I doubt if she has ever sung in English. Lithgow James was engaged in London, and he has made a hit wherever he has appeared. Stoddard was with me last season. He is an admirable baritone, and his education as an oratorio singer has placed him far in advance of many others pursuing the same profession. It is unnecessary for me to say anything about Mr. Peakes; his merits are known wherever we travel. Pauline Maurel is a particular pet of mine. I consider her the very best contralto we have. Great things may be expected of her in the future. With the exception of Allobi, I believe I have never heard a finer contralto singer than Miss Maurel. My company and I get on very happily together. We have no dissensions, no petty jealousies, no internal disturbances, as, I am given to understand, is often the case in opera companies. [The reporter wondered if Miss Abbott meant anything sarcastic by that speech.] Nobody but pigmies, 'crushed' singers who bear as much importance to the operatic stage as 'the carriage waits, my lord,' messenger of the theatrical company, give way to jealousy and envy—their want of merit is usually intensified in a corresponding ratio to the extent of their broils, and vice versa. They fly to the newspapers for publicity, and usually get more than they bargained for."

"Speaking of the newspapers, Miss Abbott, I should like to get your honest and candid opinion of the critics."

"I am only human, and of course I feel adverse comment as much as anybody else. When I first came back to America, and appeared under inauspicious circumstances, I met with much severe handling at the hands of the critics, but since that time, I suppose, I could count on my fingers the men who have persistently attempted to discourage me. Their opinions, however, offset by those of their vast body of confederates and the popular verdict of the public, count for little, and give me not a moment's unhappiness. I must say that I have generally been treated most kindly, and have not a word of complaint to make against the body critical. When a man goes out of his way to write something bitter and personal, I think, good-naturedly, to myself: 'That critic is bilious or dyspeptic; or maybe he has a sister who has failed as a singer—or a daughter who has failed as a pianiste.' For that reason he deems it his bounden duty to look upon everything that anybody else does with disfavor; thinking, doubtless, that if talent is not appreciated in his own family, it shouldn't be in anybody's else. On the contrary, if a writer says something pleasant and sunny, I mentally exclaim: 'That man's domestic relations are happy. He eats a good dinner and has not lost the power of digesting it. He's at peace with the world.'"

"The 'Abbott Kiss' has created considerable discussion. Can you tell me about its true inwardness?"

"The 'Abbott Kiss' is a myth!" responded Miss Abbott promptly. "A reporter on the Post Dispatch of St. Louis came behind the scenes one night while Romeo and Juliet was being sung, saw a lot of imaginary things—among others this silly embrace—and put them in print next day. In truth, as Juliet, as in all other parts in which I am made love to by Mr. Castle, I do not kiss the gentleman at all. I simply stand with my face next his in a manner that gives the appearance of a genuine kiss."

"Then its ardency is purely deceptive?"

"That is all. The whole matter is newspaper rubbish."

"What do you intend to do in the way of novelties next season?"

"I shall produce a new opera by the Brazilian composer, Gomez, entitled Guarany. It admits of great scenic effect and splendor of stage appointments. I shall reserve Romeo and Juliet for my next visit to New York. I had intended doing it during the present season at the Fifth Avenue, but the public demanded the old operas, and so I thought best to keep it until I can give it a run next year. Several important additions will also be made to my company, making it even stronger than it is now. I am a great stickler for progress. I flatter myself that I know the American public as 'I know my own pocket,' as the French say, and I am prepared to meet their wants as they come to hand. You may say that I am highly gratified with my present success, and shall strive to merit a continuance of it in the future."

Miss Abbott is an intensely earnest little woman. She is a capital conversationalist, has a remarkable air of good breeding and refinement, and nobody could pass an hour in her company without feeling himself wholly in rapport with the charming lady.

## PERSONAL.

SOTHERN.—Poor Ned!

POLK.—Joe Polk will play in Our Boarding-House at the Bijou next week.

LINGHAM.—THE MIRROR predicts a bumper for Matt at Booth's to-morrow afternoon.

SHERWOOD.—Alice Sherwood goes out with Piercy's Legion of Honor company.

MASTODONS.—Haverly's Mastodons are due in New York from London about Feb. 10.

HICKS.—Charles Hicks is in town making engagements for his Boston Summer Gar-

den. He left the press agency of the Salvin troupe, because, as he expresses it, "the Italian element was too strong." St. Maur has taken Mr. Hicks' position.

LANDER.—Mrs. Jean Davenport Lander is now a resident of Washington, D. C.

RIGL.—Emily Rigl is obliged to refuse offers of prolonged engagements on account of delicate health.

JEWETT.—Sara Jewett is playing Lea Henderson in Manager Palmer's Daniel Rochat company.

GROVER.—Len Grover's perennial Boarding House company takes up quarters at the Bijou next Monday.

HUDSON.—Miss Lizzie Hudson has severed her connection with Collier's Banker's Daughter company.

BOUCAULT.—Dion Boucault plays an engagement at Niblo's in the Spring. The O'Dowd will be presented.

CAMMEYER.—John E. Cammeyer, who died in Brooklyn last week, was proprietor of one of the old museums in that city.

DYAS.—Ada Dyas everybody concedes to be worth seeing, at the Standard, no matter what the verdict upon Bigamy may be.

PITOU.—It is doubtful if Mr. Pitou remains in Toronto another season. He is said to be looking for a more extended field of labor.

DAVENPORT.—Fanny Davenport's recent engagement in St. Louis was the most successful she has ever had in the Mound City.

GRANGER.—Maud Granger has returned to New York. She is in ill-health and spirits. A few weeks rest will restore her to her old self.

CALHOUN.—Eleanor Calhoun, the young and handsome California debutante, scored a genuine dramatic success in Baltimore last week.

GLOBE.—At last the old Globe is to be put in order. It is estimated that Harrigan and Hart will have to make an outlay of over \$100,000 for the purpose.

ELTON.—William Elton, the comedian of Wallack's company, sustains the good impression in other characters that he created as the old salt in The Guv'nor.

BOOTH.—Edwin Booth has a "spirit picture" of his first wife (Mary Devlin), which, it is alleged, was drawn by a "medium" who had never seen the lady. It is an excellent likeness.

DAVENPORT.—Fanny Davenport telegraphed THE MIRROR from St. Louis last Saturday night as follows: "Camille a big hit. \$1,700 to-night. Hundreds turned away at matinee."

MEADE.—James A. Meade, stage manager, left for San Francisco last week to superintend the production of Leavitt's burlesques at Baldwin's. Dan Hopkins, the agent, left Chicago about the same time for Frisco.

FISKE.—Mr. Stephen Fiske has been confined to his residence for the past fortnight from a serious attack of illness. His dramatic department in the Spirit has been as crisp and sparkling as ever, notwithstanding.

MALONE.—J. T. Malone, a San Jose (Cal.) lawyer, having made a good impression in San Francisco on the occasion of his debut, is now supporting Eleanor Calhoun in leading business. He possesses many requisites for a good actor.

ANDERSON.—Mary Anderson has been playing to a succession of fine houses since she resumed her tour. Her receipts for the first four nights of last week were as follows: Monday, Holyoke, \$944; Tuesday, Springfield, \$1,083; Wednesday, Hartford, \$1,341; Thursday, New Haven, \$1,636.

PHILLIPS.—Oofy Gooft is playing a very successful engagement at the Windsor this week. Mr. Phillips has a good company, and if the other accessories were in keeping, Under the Gaslight—which in many respects is a scenic play—would be seen to much better advantage. Gus alone, however, draws the crowd.

SHERIDAN.—Mr. W. E. Sheridan, whose portrait appeared a few weeks since in THE MIRROR, appears this week in his famous character, Louis XI. An accident happened to the former cut which rather spoiled its appearance. Mr. Sheridan and a strong company are now in New England, presenting tragedy and sterling drama. It is to be hoped that he will soon make a metropolitan appearance.

SELWYN.—Poor Alfred Selwyn died at the Sherman House, Chicago, last week, of consumption. Nobody was with him when he passed away. He was the son of Selwyn, the late Boston manager. The young man was possessed of a sunny, light-hearted nature, and never realized the extent of the insidious disease that killed him. It is scarcely six months since he sat in the office of the editor of THE MIRROR, joking about his "graveyard cough." Billy Owens and his other intimate friends will sadly regret the loss of young Selwyn.

FUNERAL.—Sothern was interred in the cemetery at Southampton Tuesday morning. The following gentlemen followed the body to the grave: Lytton Sothern, Samuel Sothern, Boucault, Edwin Booth, Sir John Reid, Major Raich, Edgar Pemberton, Frank Findlay, Robert Wyndham and Rev. Mr. Eaton, a personal friend of the dead actor, who conducted the service. The coffin bore the simple inscription: "Edward Askew Sothern. Born April 1, 1828. Died January 20, 1881." The services were strictly of a private nature.





"The play's the thing."—HAMLET.

Saturday night the long promised revival of the School for Scandal, which had been deferred by the success of The Guv'nor and the hasty production of Forget Me Not, took place at Wallack's. Sheridan's comedy had not been done before in this city for two seasons, and the presentation was looked upon as quite an interesting event. A splendid audience—such as one naturally associates with the sunniest days of this American home of English comedy—was in attendance. It was largely composed of the set of staid society people who loyally rally round every performance of the standard, or, as they are more popularly called, legitimate products of the stage. The crisp epigrams, delicious satire and incisive wit that characterizes the dialogue of the School for Scandal never grow wearisome, but always serve to make its production a keen pleasure. The comedy of the day is of such a trivial, inconsequential order, that we are glad to welcome a brief change to something better, even if this is attained by resuscitating the sterling works of the bright intellectual lights of several generations ago.

Of the four stock theatres with which New York is blessed, there is none, save Wallack's, that could cast Sheridan's piece satisfactorily. While the representation Saturday night was not, in all respects, what it should have been, Messrs. Wallack and Moss may rest convinced that they gave it in a style that is unapproachable by any other local management. The scenery was not new or the costumes expensive—as was the case when Augustin Daly did the old play at his Fifth Avenue Theatre—but the cast was away in advance of any other seen of late years in this part of the mundane sphere. John Gilbert's Sir Peter is vastly superior to Charles Fisher's—good as the latter undoubtedly was conceded to be—and Rose Coghlan weaved much more interest into her acting of Lady Teazle than did handsome Fanny Davenport. Then the balance of the two productions, particularly in the direction of the men, gives the right of supremacy to the Wallackian effort. Much fault has been found by the critics—few of whom, by the way, witnessed the piece last Saturday night—with Rose Coghlan's Lady Teazle. That hers is not, in every respect, a perfect acting of the part, nobody will attempt to deny; but that it is a scholarly, thoughtful, well-rendered characterization will be admitted by every candid person who sees her in the role. The principal error that may justly be cited against her, is that of mis-conceiving the motives of the woman she represents. Miss Coghlan makes her a person of sordid design, stony, hard-grained and accomplished in the devices and small wiles of the fashionable world, which, of course, forms a picture quite at variance with the country girl whose frivolous head is turned by the follies of town life. We do not remember ever having seen Miss Coghlan play any part poorly, and there is always a pleasurable degree of certainty in anticipation of her appearance in a new part that she will acquit herself at least creditably. She looked charming in Lady Teazle's powdered wig and figured Watteau gown, and on the whole it is doubtful if a better exponent of the character—Mrs. John Drew excepted—can be found on our stage to-day. John Gilbert's Sir Peter is almost beyond criticism. It is a performance that deservedly ranks as one of the most finished and truly artistic of the day. In itself it is quite sufficient an attraction to keep the School for Scandal on the boards for a long time. Harry Edward's Sir Oliver was a capital exhibition of vigorous old school acting, and it was a worthy companion portrait to the Sir Peter. As Charles Surface, Osmond Tearle was rather disappointing. He lacked finish and the nonchalant air of good breeding that the reckless young rake, notwithstanding all his buoyancy, should possess. Charles is a polished, not a boisterous, man of the town. Even his debauches are conducted in a spirit of gentlemanly dissipation that lend an air of refinement to the young man. Mr. Tearle was somewhat "loud" at times, and the undercurrent of deep, genuine feeling that Charles conceals beneath the "fast" exterior of his nature was not present in his acting. Charles Coghlan was the best representative of this role that has latterly been seen in New York. Gerald Eyre's Joseph was a good but rather sombre piece of work. Now that William Elton has tried his hand at Moses, we will not be satisfied until he does Fagin. Mr. Elton gave a most conscientious specimen of character acting as the money-lending Hebrew, which was rewarded with proper recognition on the part of the audience. Wilnot Eyre is a recent addition to the company, and his Carless gave promise of better things in a better part. Madame Ponisi as Mrs. Candour, and Agnes Elliott as Lady Sneerwell were respectively and individually excellent. Adelaide Detchon played the pretty and sympathetic Maria in a hard metallic style, demonstrating that affection, allied to elocution, is not the prime factor that goes to make up a pleasing or even acceptable actress. Her talents do not entitle her to the position she fills—or is

supposed to fill—in Mr. Wallack's company, and we cannot imagine why, after the chances she has failed to seize already this season, she should be retained as a member, unless—but we are digressing. Three novelties are underlined to follow The School for Scandal—Where's the Cat? a naughty comedy; Byron's comedy, the Upper Crust, and the spectacular melodrama, which is still running in London, The World. In the meantime the public is flocking to the present revival of Sheridan's delightful comedy, realizing the fact that it is a sort of farewell offering to the traditions of the house prior to turning it over to the wants of our German cousins.

As far as tawdry scenery will allow, and a rather weak supporting company will permit, Robertson's comedy of Ours is being presented at the Grand Opera House this week. The Hugh Chalote of Lester Wallack is too well known to all for an extended notice. On Monday night, in the last act, he was as at his best, and carried the Westsiders to the verge of enthusiasm over his mishaps and makeshifts in the officers' quarters in "Ours." Some of the Wallack company were in the cast, and acquitted themselves creditably, with one exception. The Angus McAllister of H. M. Pitt was a very lame performance. He neither looked nor acted the soldier. In addition to a painful affectation of manner he has a Cockney drawl that was very little in keeping with Her Majesty's Foot. True, the part is that of a swell but poverty-stricken officer; but we look for something manly, robust, hearty in an English soldier, especially when the gage of battle is thrown. In all these the Angus McAllister of Mr. Pitt was lacking. In the original drama this part would have been given to the leading man; but, dwarfed as it is to give the star his prominence, it was weak and flat in the hands of Mr. Pitt. The Mary Netley of Kate Bartlett, was next to the Hugh Chalote of Mr. Wallack, the best performance in the piece. Her lines were given with precision, and at no time was their meaning lost upon the audience. Her scenes with Hugh Chalote, especially in the last act, were captivating, and gave the performance a zest that would have been wanting in less capable hands.

Miss Marion Booth did not give a wholly satisfactory rendition of the part of Blanche Haye, who is wooed by Angus. In the second act, however—at her parting with Angus—she displayed a degree of feeling that moved and won the audience. Her opportunity was marred by the lackadaisical manner of Angus, which caused the galleries to titter and emit sundry cries of "Oh, George!" Miss Booth sang "If My Glances Have Betrayed Me," in the second act, very sweetly, but was too far up the stage to allow the melody to be heard in all parts of the house. Her dresses were tasteful and becoming.

Mr. J. W. Shannon was excellent as Sir Alexander Shendryn of "Ours," but he did not look well in uniform. In fact, the dressing of the play will not bear criticism. The uniforms had a frowsy appearance, and looked as if they had been hastily snatched at random from the first trunk at hand in the property room. Mrs. Fred Williams was very good as Lady Shendryn, and henpecked Sir Alex in a manner that brought home many truths to the ladies in the audience, and caused many a Benedict to nudge his neighbor. A "stick" in the performance was the Prince Perovsky of Julian Magnus. His Russian dialect is deserving of notice, but nothing else. As an actor he is a Nihilist—no, not so dangerous; for he walked through the part and had not enough to do to ruin any of the effects. Sergeant Jones, the father of the Twins, was played by Russell Bassett, who made all that was possible of the part without overdoing it. He was by no means the least creditable adjunct of the piece.

The climax of the second act was a failure, and Wallack must have ground his soul in anguish. Recruits were lacking in "Ours." A score of supes did the marching; and these were too few, and withal not quick enough in getting around, to keep up the continuity of the street pageant. Of course Mr. Wallack was "called" at the close of this act, after the mixture of applause and laughter had subsided. Mr. Wallack's annual engagement at the Grand is having its usual success, and the gloomy-magnificent building is crowded at each performance.

A full house welcomed the return to New York of Oofy Gooft (Gus Phillips) at the Windsor Monday evening. The comedian chose the familiar picture of Gotham life, Under the Gaslight, as his *carte de introduction*, and his Teutonic impersonation of Snorkey seemed to hit the risibles of the masses. Laboring under the disadvantages of a first performance the piece did not go as smoothly as on succeeding representations, nor were the actors familiar as they should have been with their parts. Lilian Joyce as Laura Courtland entered into the spirit of her part and gave a capital rendition of the misused, proud-spirited orphan. Byke, by Mr. Winston Murray, was given with all that detested individual's hideous accomplishments, while the Bermudas of Frank Budworth evoked considerable applause. G. W. Farren was stiff, angular and unnatural as Ray Trafford, and played the part with a chilling indifference to the requirements of an ardent lover. Louisa Fox's Peachblossom was too subdued. The little lady was evidently ill at ease. As Mrs. Van Dam, Mrs. Gus Phillips pictured one of the voices of society quite statuesquely, and appeared to advantage. As Old Judas, however, she failed to

grasp the heartless requirements of the part, her sunny nature probably militating against a savage portrayal. An effective bit of character acting is the scene of the Signal Man at the Station, but the gentleman who essayed it failed most ignominiously in his conception. Edith Florence was satisfactory, although at times she was conventionally precise. The sensational effects were highly enjoyed by the vast audience. With a few alterations in the cast, we bespeak a successful career on the road for Oofy Gooft. He is a host in himself, and deserves the good business that has greeted him thus far this week.

Tony Pastor's latest songs are the talk of the town. Tony has never appeared to better advantage than in these. "Are you going to the ball this evening?" and "Whist! Whist!" are catchwords everywhere, and the audiences recall him again and again. The usual good olio is given, but to mention each and every one would take up too much space. None but first-class variety stars are engaged at New York's leading vaudeville establishment. Mr. Pastor is about to produce a new burlesque on The Pirates of Penzance. *En passant*, we may say here that Mr. Pastor is doing much to elevate vaudeville to the plane that merits first-class patronage. The chief charm about this Broadway bijou is that the entertainment is clean and wholesome—one may laugh without blushing. This is the reason that ladies crowd the matinees and hold their own at the evening performances. And, moreover, it is the key to another secret—Tony's unparalleled success on the road. It is really a pleasure to attend a variety performance at 587 Broadway, and Tony must be credited with doing more than any other manager to elevate the tone of this class of amusement.

The Black Venus is drawing great crowds to Niblo's.—An attempt was made to rescue Olivette Monday night at the Park, by substituting Hart Conway for Harry Courtaine, as the Duke. The experiment was as disastrous as the whole engagement has been.—Zanna has been cut down to fair limits and now finishes about eleven o'clock. The opera is pretty and should be seen before a change is made—not for the Nautch girls, but for its music and costumes.—The Croole fills the Union Square comfortably every night, and the matinees of Clara Morris have struck a mine of popular favor.—Bigamy will be replaced next Monday night by Drink, with Cyril Searle and Rose Eyttinge as Coupenau and Gervaise.—Hazel Kirke runs along smoothly, undisturbed by legal clouds that hover in the air of the manager's office.—The San Franciscos are tantalizing blizzard-stricken New Yorkers with the vagaries of A Hot Night.

#### LETTERS TO THE EDITOR.

Will you hear this letter with attention?

As we would hear an oracle.

—LOVE'S LABOR'S LOST.

THE AGES OF TWO DRAMATIC VETS.

NEW YORK, Jan. 16, 1891.

EDITOR NEW YORK MIRROR:

DEAR SIR:—A friend and myself had a discussion as to who was the oldest, Dion Boucicault or Lester Wallack. I say that Wallack is considerably older; he says Boucicault. Please decide. Also inform me where Boucicault is now and when he intends returning to this country, and when he will act. Describe his personal appearance. Yours respectfully,

FRANK G.

[Frank G. takes the stakes. J. Lester Wallack was born in 1819 and Dion Boucicault in 1820, making the two respectively 61 and 62 years of age. Boucicault is now in England. He is expected to return shortly, to produce The O'Dowd in Boston. His appearance at present we cannot describe; when he left New York it beggared description.—ED. MIRROR.]

COOL WEATHER IN CHICAGO.

OFFICE CHICAGO NEWS LETTER.

CHICAGO, Ill., Jan. 16, 1891.

EDITOR NEW YORK MIRROR:

DEAR SIR:—Can you manage to send me a good letter from New York each week, to reach here on Thursdays? I shall be pleased to reciprocate and write you personally a good chatty exchange letter, which my facilities for obtaining local and Western theatrical news enables me to do. I do not wish you to understand that I am desirous of assuming the position of your correspondent here, or in any way infringing on Mr. Mitchell or his privileges. I presume that you could publish my letter as special correspondence. Kindly write me an early reply and oblige yours, respectfully, D. PALZIEL.

—W. A. Whitecar left on Wednesday to join Fanny Davenport at Louisville for the season.

—Jay Rial reports his New England business with Uncle Tom exceedingly large. He has engaged still another company.

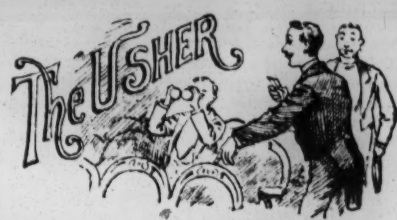
—Martini's grand spectacular aggregation opened the season auspiciously at Providence last Monday night, the house being crowded.

—Our Cincinnati correspondent last week stated that Louise Montague was the wife of Bobby Newcomb. Mrs. Newcomb (who is not Louise Montague) wishes to have the statement contradicted.

—An error of omission occurs in the advertisement of the Grand Infanta troupe, on the twelfth page of this issue of THE MIRROR. Manager McGee's address is No. 28 West Fourth street, city.

—The treasurer of the Providence Opera House sends the following dispatch to the Editor of THE MIRROR, dated Jan. 20: "Eighty Days opened to \$327, and notwithstanding abusive articles in the papers, which were probably paid for by interested parties. Last night—second night—house over \$500, nearly double, making a hit and proving the value people place upon the opinion of a country newspaper."

—W. H. BOUCHIER.



Mend him who can! The ladies call him, sweet —LOVE'S LABOR LOST.

Wednesday morning at ten o'clock, before Judge Daly, the first round in the battle of Mackaye vs. Mallory was fought, and resulted in a knockdown for the plaintiff. The Mallorys through their counsel made a plea to have the case transferred to another court; but the Judge denied the motion, instructed the matter to be placed in the hands of a referee, and issued an order to Marshall H. Mallory commanding him to produce the books of the theatre Monday morning next. In the meantime the matter remains in statu quo.

I noticed Arthur Follin and his wife, Maude Granger, enjoying Olivette at the Bijou Wednesday evening. They appeared to be on perfectly amicable and felicitous terms, which leads me to believe that the newspaper stories concerning their disagreement were all false. No actress' domestic relations seem free from the ravenous Paul Prys of the country press, and I imagine that in this case the trouble all started from the nosing of some out-at-elbow penny-liner whose scent carried him beyond the limits of truth.

The other night while Manager Henderson stood chatting with his wife in the lobby of the Standard about the authorship of Bigamy, Business Manager Everad Stuart smilingly handed him the following telegram, which he had opened by mistake, supposing it to concern the business of the house:

To W. J. Henderson, Standard Theatre: Take down the eagles and luck will change. They are birds of ill omen. A FRIEND.

By way of explanation, I must explain that since Mr. Henderson took the Eagle theatre and rechristened it, two birds of that symbolic nature have stood over the portals, two have braved the elements, painted on the outside bill-boards, and one has perched, in well-executed plaster-of-paris, over the proscenium arch. Mr. Henderson was much nonplussed on the receipt of the dispatch given above. In a moment, however, a ray of intelligence o'erspread his benign countenance, and he ejaculated, "I'll do it!" Next night a visitor to the house might have noticed that he had done it, and that the golden birds were laid away with the casks of bad sherry that stand in the saloon down in the basement. Mr. Henderson was curious to learn who was the author of the anonymous message. His suspicions darkly fell upon the stout villain of Brooklyn, Colonel William E. Sinn. A decoy letter was sent to the Colonel, which (as he was quite ignorant of the matter) he could not understand, but replied in an indignant vein, disclaiming all knowledge of the timely warning. Mr. Henderson doesn't know yet who did it, but I gravely suspect who was the culprit. Shan't disclose, however.

Thank Heaven and Voegtlin! The monogram, "J. H." which disgraced the upper part of the curtain is to be painted out. It has remained there too long.

The following anecdote anent Sothorn, which has been sent to me by the mother of his former stage manager here (Mr. W. H. Young), has appeared in print a number of times, but is good enough to stand reproducing. It has the double value of being told by an eye witness:

"In the Spring of last year, Mr. Sothorn and company were playing the American Cousin at the Olympic Theatre, St. Louis; Mr. and Mrs. Florence The Mighty Dollar at another. During the Saturday matinee Mr. Sothorn thought he would play a joke on his friend Florence. So, after the third act of the American Cousin, he desired W. H. Young, stage manager, to keep the orchestra playing until his return. Accompanied by his son he jumped into a carriage and drove to the Florence theatre, dressed as Dundreary, intending to go on the stage and surprise them. But, unfortunately, he arrived between one of the acts, and could only remain long enough to pay a visit to Mr. S.'s dressing-room, although long enough to arouse his suspicions, and conclude to be even with him. The American Cousin was repeated in the evening, and during Dundreary's scene with Georgina at the dairy, Mr. Florence rushed on the stage dressed as Bardwell Slote, seized Sothorn by the hand, shook it heartily, and bade him good night, went off in the carriage waiting for him, leaving the house in a tremendous uproar. Believing Florence to be still in the building, the audience would not be satisfied until he appeared. Mr. Sothorn was so dumbfounded he forgot all he had to say, and was obliged to be prompted. He then led Georgina off, and as the confusion was deafening, a lucky thought struck him. He took Mr. Bragginton, who was playing Wincott (and looked a little like Bardwell Slote), and led him before the audience. Both bowed and made a hasty retreat. When the cheat was discovered confusion reigned more than ever. Quiet was at length established and the performance and the play was hurried to its close, when off Mr. Sothorn started earning for revenge. He

arrived at the theatre just as Mr. and Mrs. Florence were in their last scene, seated down the stage examining an album. Alas! a sudden, Sothorn hopped up from C. arch, came down between them, grasping the hand of each. Mrs. Florence threw up her hands in utter astonishment. Mr. S. leaned against the table and roared with laughter, whilst the house rung with shouts and applause. Mr. S. hopped off, but returning commenced telling them the conundrums of the day, in the middle of which Mr. Wall, business manager, came in and dragged Dundreary off protesting like an escaped lunatic. The result can be imagined."

The preparations for the Poe testimonial are not getting on swimmingly. I understand now the reason of Mr. William Gill's activity in the cause of erecting a bronze to the half-crazed poet. He has written a life of Poe, and believing that a little agitation of this testimonial nature will stimulate its sale, he has entered into the matter heart and soul. I thought that so much disinterestedness was suspicious.

A call upon literary men was issued for Monday afternoon at Mr. Campbell's office, but the only response came in the persons of Gill and William Winter, who are the prime movers in the matter. Mr. Haverly and several other gentlemen, whose names appeared on this call, when questioned seemed to know little or nothing about it. No business was transacted at this meeting of Messrs. Gill and Winter further than to announce that one act of the Long Strike and a fable by Fawcett Rowe had been agreed on for the performance, which might take place at Booth's or possibly at the Academy. A pleasing prospect for a nice finale.

#### PERSONAL.

FILKINS.—Col. Bob Filkins is in town awaiting the advent of the Mastodons.

CHAPLIN.—George D. Chaplin has joined the Scott-Siddons combination for the rest of the season.

DANIELS.—Mattie Daniels has left the Pirates of Penzance company and returned to the city.

GORDON.—Marie Gordon (Mrs. John T. Raymond) is confined to her room by a serious indisposition.

BUCKLEY.—Ned Buckley, manager of the Adelphi, San Francisco, is in town looking up talent for his theatre.

HARRIS.—The London stage manager, called on the 22d for New York, to superintend the production of Billee Taylor.

DAVENPORT.—George C. Davenport, a favorite New York actor, leaves on Friday morning for Chicago, to join the Legion of Honor Company.

MURPHY.—Joe Murphy will take the road under the management of Aug. Pison. He appears at the Grand Opera House some time in April.

BERNARD.—Mr. O. Bernard was in town Wednesday afternoon, passing through on his way to Pennsylvania with the Hazel Kirke company. He reports business large, as usual.

GOUGH.—On account of illness and by the advice of his physicians, John B. Gough has cancelled his dates for the balance of the season. He gave his last lecture at Indianapolis on the 19th.

FROHMAN.—Manager Dan Frohman is around again looking little the worse for his attack of diphtheria. Dan permits certain "queer" newspaper men to make a convenience of his private office.

LEONARD.—Agnes Leonard, on account of ill-health, superinduced by exposure during her recent tour, has been compelled to cancel her dates. Nothing serious, however, is apprehended from her illness.

NEUENDORFF.—The manager of the Germania Theatre, Ad. Neuendorff, has purchased the unexpired lease of Lester Wallack, and has secured an extension of the lease for eight years. He will open it sometime in September with a German star.

BOOTH.—Marion Booth has made a success in Ours at the Grand Opera House. Her acting of Blanche Haye, together with Wallack's Hugh Chalote, does much toward making a rather "tart" performance of Robertson's charming comedy presentable.

FUNKY.—A blundering agent booked the Madison Square Company for Meriden and Waterbury, Conn., on the same night. General confusion was the result, and the manager was compelled unwillingly to toss up a copper to decide for Waterbury. The mistakes of these circuitous agents are screamingly funny.

STEVENS.—John A. Stevens, lessee of the Windsor Theatre, and company, have arrived in San Francisco, and will open in Passion's Slave at the Standard next Monday evening. John says he is anxious for the critical 'Frisco judgment on himself and plays. He'll get it, no doubt.

PIXLEY.—Our correspondent states that Annie Pixley's three nights' receipts in Nashville exceeded Lotta's previous three nights by over one hundred dollars. On the 23d, she was interrupted in her performance by a gentleman in a private box, who presented her, on behalf of the citizens of Nashville, with a beautiful gold necklace and medal. Miss P. was surprised, but made a pretty response, and proceeded with the play.



# DRAMA IN THE STATES.

CONTINUED FROM FIFTH PAGE.

Items: Charles S. Truss, late of Gilmore's Humpty Dumpty, is in the city; C. O. Potter, advance for the Wilkinsons, is also here. Miss Grace Bennett, of Scott Siddons comb, was unable to appear on account of illness. J. W. White, a young student at Syracuse University, secured an engagement with the party. He has some latent talent, and, with study and experience, may prove a capable actor. Frank Castner, who has charge of Wieting auditorium, is a polite and obliging official.

## ROCHESTER.

Grand Opera House (Joseph Gobay, manager): Jane Coombs and co. presented Daniel Rochat 18th and 19th to fairly successful business. The co. supporting Miss Coombs is lamentably weak, and it required all her ability to carry the play through, and only her individual efforts saved it from downright failure. Why a star of such magnitude should surround herself with satellites so inferior is something a suffering public cannot understand. Notwithstanding the terrible storm Maggie Mitchell and co. drew large houses 21st and 22d, appearing in Jane Eyre, Fanchon (matinee) and Lorie. The co. is a good one, and R. Fulton Russell is an actor of merit, and as Lord Rochester did exceedingly well, as also did R. F. McClannin in the character of Pr. J. Blackhurst. Of Miss Mitchell, suffice it that the people never tire of her, no matter in which of her inimitable characters she appears. Rose Eyttinge, supported by Cyril Searle and co., will present Led Astray 27th, and Rose Mitchell 28th and 29th.

Corinthian Academy of Music (Arthur Laetelford, manager): This house closed the past week with exception of the evening of the 20th, when the Philharmonics appeared to a large audience. B. Macauley and co. will appear in Uncle Dan'l 24th, 25th and 26th. Frank Mayo and co. will present Van the Virginian 27th and 28th and Davy Crockett 29th.

Items: Clifton B. Bull, of New York, a singer of note, is in town on a visit. H. B. Miller, a member of our local press, and the author of Wedlock, lately produced, is at work on a play to be entitled Blubber expressly written for a party in New York. Our neighboring village of Scottville has a fine musical society, under the management of H. L. S. Hall. The Apollo Club will appear in concert Feb. 15 at the Academy. Several members of the Boston Ideals have signified their intention of spending the coming summer in and around this city. Frank D. Hall, of the Mayo co., is in town, and reports business fine. Philip Fried, of the Opera Club, is to have a benefit Jan. 31 in the Academy. A host of local talent have volunteered, also the Hale Sisters, in dramatic readings, and the Hampton Jubilee Quartette. The Big Six Minstrels appear in Germania Hall 31st. William E. Hall, the high kicker, is the manager.

## ALBANY.

Leland Opera House (J. W. Albaugh, manager): After an absence of several years, Baker and Farron appeared during the past week to fine business, and gave general satisfaction. 24th, 25th and 26th, The Hunchback, for a local, charitable purpose, with Miss Jeffrey Lewis (by permission of Steele Mackay), as Helen, and Manager J. W. Albaugh as Walter, supported by a local co. of amateurs. 27th, 28th and 29th, Abbey's Humpty Dumpty. 31st, Hecy and Hardie's Child of the State.

Martin Opera House (Col. Foote, manager): 23d, Baird's New Orleans Minstrels, to fair business. Coming: 24th and 25th, Criterion Comedy co. in Frazer's 26th, New York Ideal Dramatic co. in Two Orphans.

Twiddle Opera House (William Appleton, Jr., manager): 17th, Wilhelm drew moderate house. 20th and 21st, The Jollies to fair business. Entertainment rather pleasing. Coming: 24th, The Troubadours; 25th, 26th and 29th, Mrs. Scott-Siddons, and debut on the dramatic stage of Paddy Ryan, the celebrated pugilist, as Charles the Wrestler.

Wood's Novelty Theatre (Harry Wood, manager): Business fair during the past week.

Items: W. J. Gilbert, of the Criterion co., is a great favorite here. A series of Thursday afternoon concerts will be commenced 27th at Twiddle Opera House, under the management of Managers Von Eltz, of Troy, and Greig, of this city. Mrs. Sara Deland, soprano, of New York, and J. Albert Jeffrey, pianist, with some local people of more or less artistic abilities, will assist. Eva Gardner, of this city, who recently made her debut in the Lady of Lyons, will start on a starring tour Feb. 1. The repertoire will consist of the Lady of Lyons, Evadne, Leah the Forsaken and Romeo and Juliet. The co. will be known as the Eva Gardner comb.

## BUFFALO.

Academy of Music (Meech Bros., proprietors): During the past week brilliant houses have been the rule. Mrs. Scott-Siddons was the attraction the first three nights of the week, and she was warmly received. For the last half of the week Joseph Jefferson presented the Rivals Thursday and Friday evenings, and for Saturday evening and matinee his specialty, Rip Van Winkle, was presented to brilliant audiences. For the week we are to have Bartley Campbell's play of My Partner with the oldestablished favorites, Aldrich, Parsloe and Mordaunt, in the leading roles. For the following week Maggie Mitchell will appear in several of her famous characters.

The Adelphi (Lang & Tralles, lessees): The attractions of the past week filled the house nightly. New people this week: Jennie and Charles Reese, Irwin Bush, Miss Minnie Farrell, John and Leo Peasley, Mulligan and Quinlan, Milhe and Lillie La Verde, the Melrose Sisters, Howard and Sanford, Dan Sully, Charley Saunders and Louis Robis.

## KINGSTON.

Sampson's Opera House (Phil Sampson, proprietor): Baird's New Orleans Minstrels 19th, performed to a good house. The performance was first-class and highly appreciated. The Mme. Emma Donald Grand Star Concert co. billed for 26th.

Music Hall (William H. Freer, lessee and manager): Jed and Margery Bassett appeared in Brio-a-Brac 22d, to a good house. They are great favorites here, as we knew them well long before they became famous as metropolitan stars. Mrs. G. C. Howard's Uncle Tom's Cabin, billed for 27th and 28th, A. P. Burbank's Polytechnics booked for 31st; Mrs. Coleman in Widow Bedott Feb. 7; Shelby's Constable Hook co. some time in February.

Items: Flying rumors of an opera house on the ground floor, in connection with a large hotel to be built in the Spring, are again abroad, but whether it will amount to anything remains to be seen. Fred Key-nolds, a local artist here, has been renewing some of the frescoes in Music Hall.

## OSWEGO.

Academy of Music (W. B. Phelps, man-

ager): Hartzman the Wizard gave away a barrel of flour, codfish, etc., 17th. He also gave away a full house who sat his stale performances out. Little Barefoot, as given by Maggie Mitchell and a good co., succeeded in bringing out an \$800 house 20th. She is an immense favorite here. The High School entertained a good house 21st. Fiske University Jubilee Singers 24th and 25th; Rose Eyttinge 1st and 2d; Edith O'Gorman, the Escaped Nun, will lecture 3d and 5th; Sol Smith Russell 8th.

Items: The Osbornes drew well in Fulton, 17th. The Wilkinson Uncle Tom troupe are billed to appear there 27th and 28th. The bids for building the new opera house there will be opened the last of the month. The McGibeny Family have cancelled their dates here. They are talking of having a new opera house in Watertown, N. Y.

## AUBURN.

Opera House (A. Shimer, manager): Jan. 21, a person advertising himself as Heller the Magician (I thought he was dead) gave a performance.

Academy of Music (E. J. Matson, manager): Jan. 24, 25, 26, the McGibeny Family (concert co. 31st, Rose Eyttinge. Feb. 2, Mlle. Marie Litta Concert co.

## BROOKPORT.

Ward's Opera House (G. R. Ward, manager): Rose Eyttinge and Cyril Searle are billed for 25th. Hi Henry's Minstrels, 29th. The McGibeny Family have written for date.

## BATAVIA.

Opera House (H. C. Ferren, manager): Coming: 27th, Hi Henry's Minstrels. No route obtainable from the agent.

## New Jersey.

## TRENTON.

Taylor Opera House (John Taylor, manager): Bartley Campbell's My Geraldine, 17th, gave good satisfaction to fair house. Duprez and Benedict's Minstrels, 18th, to good house. John T. Raymond as Col. Mulberry Sellers, 19th, to crowded house—every seat in the lower part of the house being sold.

Items: H. J. Clapham denies that Barlow, Wilson, Primrose and West will disband and organize two separate cos., but says that at the close of the season he leaves them and becomes business manager for Brooks and Dickson's Grand Circuit.

## Nebraska.

## LINCOLN.

Opera House (Ed A. Church, manager): Anna Eva Fay, the wonderful (?) medium, made her first failure, to the disgust of a Lincoln audience, 18th. To say that she and her monkey-faced lecturer, Braddon, were frauds, does not half express public opinion. The performance had not proceeded far when a prominent citizen, who was assisting, stepped to the footlights and denounced the whole thing. This caused considerable excitement. Braddon offered to sit for his celebrated Lyman test. This he claimed he had been offered a fortune to divulge. But the gentleman above mentioned discovered the medium in the act of tying himself. To cap the climax it was discovered that a coat and vest borrowed from a person in the audience was minus a five-dollar bill. Braddon was forced to disgorge. The precious pair propose to "do" Iowa; hence this warning. The Florence Herbert comb. returned 17th, for two weeks. Large audiences greet every performance. Coming: Rice's Evangeline, 28th, 29th and matinee; Herne's Hearts of Oak, 31st, Feb. 1; Anthony and Ellis' Uncle Tom's Cabin, 2d; Hess' Comic Opera co., 11th and 12th; John Dillon, 18th and 19th.

## OMAHA.

The Academy (D. A. Griffin, manager): This theatre had been open every night this week by one Macalister, a magician, who draws crowded houses, not so much from the excellence of his performance as from the fact that he gives a certain number of prizes to those holding tickets. He closes 22d. Gulick & Blaisdell's Minstrels are to be here 26th, one night. 30th, the Florence-Herbert comb. begin a two weeks' engagement, with an intermission of two nights, Feb. 2 and 3, when Herne's Hearts of Oak will occupy the boards.

The St. Elmo (John G. Nugent, manager): This theatre was opened 18th, after a rest of two weeks for repairs, with an entire new co., which, judging from the crowds found there nightly, are satisfactory to "the boys."

Item: It seems that Mr. Griffin has returned to the management of the Academy, after much trouble and some legal difficulty. He says he is bound to hold on to it now, any way.

## Nevada.

## CARSON CITY.

Contrary to the rules of Legislative years at our State Capital, Carson has thus far been very dull, theatrically speaking. Last month two nights of Robert McQuade's Rip Van Winkle and a fair night. Support poor; business light. John E. Owens, supported by M. A. Kennedy, Lellia Edgington, Adele Watson and others, from the Standard, San Francisco, will appear for four nights at the Carson Opera House, commencing on the 7th proximo.

The Carson Theatre (John Q. A. Moore, manager): Will be opened to-morrow night, 15th, after a long rest, by a variety co. from San Francisco.

## Ohio.

## COLUMBUS.

Grand Opera House (Col. Theodore Morris, manager): Mr. and Mrs. George S. Knight drew a good house 19th. One night was enough, as Otto is too thin a play to draw well. The co. only fair. Gosche and Hopper's 100 Wives comb. drew good houses 20th to 22d, in spite of mean weather. The piece offers much that is exciting and storms of applause greet each act. DeWolf Hopper, as Confucius McGinley, was excellent. He is well remembered as Dr. Ketchum in Freaks. Alex. Fitzgerald as the villainous Elder was very fine. "Come Again" John Ince, here last with Minnie Palmer's Boarding School, was first rate as the Chinaman, and pleased the boys hugely. Ada Gilman is an admirable subrette, and made a host of friends. 100 Wives is one of the hits of the season. Coming: Mahu's Comic Opera co., 27th, 28th, in Boccaccio. Live-King Concert co. Feb. 2d; John McCullough, 3d to 5th; Maginley's Deacon Crankett, 9th, 10th; Strakosch and Hess International Opera co., 14th, 15th; Baker and Farron, 28th to March 2d.

Comstock Opera House (Theo. Comstock, proprietor): Frank Comstock, manager: Jay Rial's Humpty Dumpty, a good 20-cent box, 21st, 22d. Coming: Abercrombie's Colored Ideal Uncle Tom, 27th (will they never cease?); Rents-Santley Burlesque, 28th.

Items: The following stars and combs will probably appear at the Grand or Comstock's during balance of season, and many a good treat is assured; John McCullough, Herne's Hearts of Oak, Mapleson's Opera

co., Remenyi Concert co., Rice's Surprise Party, Kate Claxton, Hy's and Behman's Comedy co., Lotta, My Partner (Aldrich and Parsloe), Jane Coombs, Leavitt's Rents-Santley co., Denman Thompson, Herbert Constellation, Gus Williams comb., Haverly's Widow Bedott, C. B. Bishop, Madison Square Theatre co., Sarah Bernhardt, Leavitt's Opera House co., Sarah Bernhardt, Leavitt's Grand English Opera co., Harry Miner's Rooney, Charlotte Thompson, Gilmore and Rentson's Variety co., J. K. Emmett, Ben Maginley's Deacon Crankett, Dumetz and Benedict's Minstrels, Campbell's Geraldine co., Fanny Davenport, Boston Theatre co., Constable Hook co., Rive-King Concert co., Baker and Farron, Smith and Metayer's Tourists, Ada Cavendish, Minnie Palmer, Strakosch Opera Troupe, Herrmann, Fun on the Bristol, Child of State, John T. Raymond, Thomas W. Keene, Big Four Minstrels, Buffalo Bill, Robson and Crane, Pathfinder, Salvini, Kiralfy's Around the World, Annie Pixley, Annie Ward Tiffany, Paulding, Baird's New Orleans Minstrels, Gulick-Blaisdell Attraction No. 4, Baldwin's Brilliants, The Favorites, Fifth Avenue Comedy co., Claire Scott comb., Mattie Vickers' Comedy co., Harrison's Photos, Guy nor comb., George Fawcett Rowe, Litta Concert co., Willie Edouin's Sparks, Mrs. G. C. Howard's Uncle Tom, Milton Nobles, Gilmore's Humpty Dumpty, Stevens' Uncle Tom, Revelers, That Awful Child, Ada Gray, New York Specialty co., Lawrence Barrett, Carter's Rip Van Winkle co., Katie Putnam, Strakosch and Hess Great International Opera co., Kate Thayer's Opera co., Chanfraus, Mahu's Boccaccio Opera co., Warner's Baby Opera co., Stevens' Unknown comb. These will make the theatres lively for next five or six months. Whiting Allen represents the D. N. now, Felchy having taken to amateur acting. Col. Morris is exultant over the fine business he has had of late. New and first-class novelties will take. The fine orchestra plays well under Charles Neramer, but should favor us with a few new selections. Fenton and Dan el's Keller Skating Rink, in City Hall, detracts somewhat from the theatres and is an elegant resort for this fashionable pastime.

Black's Opera House (George W. Emery, manager): J. Rial's Humpty Dumpty 17th, to good house; Frank Mayo in Van, the Virginian, 18th, to a splendid audience; Galley Slave comb. 19th, to only fair house; Mr. and Mrs. George S. Knight in Otto 21st, to good house. Coming: Fanny Davenport, Feb. 10; Mattie Vickers co. 19th.

Items: This city has been billed for the College of Music, Cincinnati, for a grand musical festival, commencing Feb. 21 and continuing until the 26th. The Southern Minstrels gave a very good show at Armory Hall, Centre street, 20th. Miss Heller, the Great? Necromancer, gave a very dizzy matinee at Opera House, 23d, to a crowded house of school children. She is a fraud of the first water, and should be exposed. The valuable presents consisted of a handful of popcorn. The children were, of course, very indignant.

## SPRINGFIELD.

Wilhelm's Opera House (John Wilhelm, proprietor): Jay Rial's Humpty Dumpty Pantomime to good business. The troupe gave a very satisfactory show, with popular prices, and will always draw well in Portsmouth. Booked: The Bernhard Listman Concert comb., Feb. 15.

Items: Thomas W. Keene in Richard III. has telegraphed for 31st. Mr. John Wilhelm desires to announce that he has no managers or agents for his opera house. The MIRROR is now the best dramatic journal that is on sale on this city. The correspondent's credentials are no doubt the handsomest ever issued by any paper.

## PORTSMOUTH.

Since our Mayor set his foot down on the female minstrel business, managers of that species of entertainment have given Urbana a wide berth. But it also seems to have had an effect on amusements generally, as nothing has been booked in some weeks.

Grand Opera House (Opera House co., managers): 18th, Minnie Palmer's Boarding-School and matinee. Miss Palmer's new play, entitled Pigeon the Torment, was given at the night performance. Business very good, except at matinee.

Wheeler's Opera House: The only attraction this week has been Milton Nobles, who appeared 17th and 20th to large houses. No one billed.

## ADDELPHI (Variety): Still doing good business, without much change in the co.

## Pennsylvania.

## BRADFORD.

Wagner's Opera House (Wagner & Reis, managers): Annie Ward Tiffany to good business, 19th. The sale of reserved seats for Maggie Mitchell opened at nine o'clock on morning of 22d. At eleven o'clock every available seat in dress circle and parquet was sold. Speculators purchased two hundred and ten tickets. Clinton Hall's Strategists are billed for the 28th and 29th. Barney Macauley is booked for Feb. 4 and 5. Jefferson and the Donald Rummel Concert co. are negotiating for dates. The military drama, The Union Spy, was presented 20th, 21st and 22d for the benefit of Company C, Bradford City Guard. The Captain Randolph of S. M. Decker, the Mattie Allen of Effah Walton, and the Farmer Allen of S. Marshall were admirable, and show these persons to possess considerable dramatic ability. The leading characters were taken by E. H. Russell and Dan P. Howard, professionals. Business was good. The Hyer Sisters come 26th to fill a cancelled date.

Gem Theatre (W. J. Cain, proprietor): The Lynn Sisters, Olympic Quartette. Departures 22d: Julia Wolcott to Louisville, Ky.; the Melrose Sisters to Buffalo; Orndorf and McDonald to New York; Harry Shay to Pittsburgh; Frank West to Wheeling, W. Va. Sheehan and Jones are booked for week of Jan. 31.

## WILKESBARRE.

Music Hall (M. H. Burgunder, manager): 17th, Barney Macauley, in Uncle Dan'l, to a large house. 19th, Hill's All the Rage co. gave an excellent performance. 21st, Harrison's Photos; small house; very bad night. Booked: Kate Claxton 27th; Nick Roberts' Humpty Dumpty 28th; Hazel Kirke Feb. 3; Miner's Rooney co. 12th.

Item: The Harrisons gave general dissatisfaction in that neither of them appeared, and the performance was one of the worst we have had in a long time. If announcement had been made before the curtain that, owing to unavoidable absence, the Harrisons would not appear, the house would have been satisfied to a certain extent and made due allowances. But to allow an audience to sit through an entire performance under

the impression that they are seeing the actors whom they paid to see, and then only to find out afterwards by accident that they have been "gulled," is entirely wrong, and no co. traveling on such a basis can be successful. The Harrisons, if they are really clever actors, as the people here were led to believe by the very elaborate press notices which preceded them, are doing themselves great injustice in allowing such things to occur. A more thoroughly disgusted audience than that which left Music Hall Friday night one cannot imagine.

## PITTSBURG.

Opera House (John A. Ellsler, manager): Aldrich and Parsloe in My Partner closed a very large week's business, 22d. This week Bartley Campbell's Galley Slave. Barlow, Wilson, Primrose and West's Minstrels 31st. Tom Keene and co. Feb. 7.

Library Hall (W. W. Fullwood, manager): Her Majesty's Opera co. opens 26th and 27th. A large business is assured. 31st, Soldene and co. for one week.

Williams' Academy (H. W. Williams, manager): This week Leavitt's Specialty co. The Pathfinders come 31st.

Tivoli Garden (Wm. F. Stuetz, manager): Business continues good.

Vierheller's Garden (Henry Vierheller, manager): Same old story at this house—good business to fair show.

Items: Strakosch and Hess' Opera co. will be at Library Hall Feb. 17, 18, 19, followed by Capt. Grant's Voyagers in Southern Seas, one week.

## READING.

Grand Opera House (George M. Miller, manager): 17th, Home entertainment of Employment Bureau, to a very large and select audience. 18th, Germania Orchestra Concert, to large house. The Philharmonic Concert on the 21st was largely attended.

Academy of Music (John D. Mishler, manager): 17th, Harrisons in Photos, to good business; performance very enjoyable. 18th, Frederick Paulding in Fool's Revenge, and 19th in Salviati, to fair business. He acquitted himself very creditably and was highly appreciated. 22d, All the Rage, to good house. Booked: 26th, Neil Burgess in Widow Bedott; Feb. 2, Hazel Kirke; 3d and 4th, Herrmann.

Item: Manager Miller is playing Nick Roberts' Humpty Dumpty troupe over his Eastern Pennsylvania circuit to very large business.

## ALLENTOWN.

Academy of Music (B. J. Hagenbuch, proprietor): The Harrisons appeared in Photos, 20th, to a large audience. Owing to illness of Alice Harrison, Therese Wood filled her role and did creditably. Carrie Daniels has an excellent voice, and her singing and guitar solos were well received. R. E. Graham's imitations of Joe Emmet are difficult to surpass, and as Sarah Bernhardt he was simply immense. Balance of cast good. Conger's Pleasure Party in Our Hotel came 25th, and Herrmann, under Mishler, Feb. 2.

Items: The junior class of Muhlenberg College occupy the Academy 28th inst., with a benefit concert of local talent.

## LANCASTER.

Fulton Opera House (B. Yecker, proprietor): 20th, Frederick Paulding, assisted by Miss Luduski Young and a good support, produced Salviati. Mr. Paulding shared the fate of many the first time they play here—light business; but what the audience lacked in numbers, they made up in appreciation and applause. Duprez and Benedict's Minstrels appear 22d. All the Rage is booked for the 25th, and Snelbaker's Majestic Consolidation for the 27th.

## ERIE.

Park Opera House (Wm. J. Sell, manager): Jane Coombs and co. gave Daniel Rochat and Engaged 21st and 22d, to light houses. Her support is very mediocre. Booked: Frank Mayo, in Davy Crockett and Van the Virginian, 25th and 26th; Clinton Hall's Strategists 27th; Prof. Moffatt lectures 28th; Litta Concert co. 31st.

Academy of Music (E. S. Hubbell, manager): Business past week fair. Good bill offered for present week.

## PITTSFORD.

Music Hall (J. R. Elbert, manager): Jan. 18 Major H. T. Duane lectured on "Oddities of European Life," for the Y. M. C. A.; fair audience; Jan. 19, B. Macauley in Uncle Dan'l; largest audience this season; \$600 house; co. first class. Jan. 21, Neil Burgess in Widow Bedott, to good house; co. fair; Jan. 22, The Harrisons in Photos; Jan. 27, Nick Roberts' Humpty Dumpty.

## HARRISBURG.

Opera House (H. J. Steel, manager): Aldrich and Parsloe presented My Partner for the first time in this city 14th, to a large and appreciative audience. John T. Raymond 17th as Colonel Mulberry Sellers to a large house. Excepting Mr. Raymond the co. is a poor one. From present indications Frederick Paulding will have a large house 21st. Booked: Nick Roberts' Humpty Dumpty co. 24th.

## SHENANDOAH.

Academy of Music (P. J. Ferguson, manager): Prof. Zera, magician, closed his week's engagement Saturday, 22d, to very good business. Booked: Neil Burgess, in Widow Bedott, Jan. 25; Harrisons in Photos, changed date from Jan. 27 to Feb. 11; Deacon Crankett Feb. 17; Gus Williams in Our German Senator, March 2; all under management of Manager Mishler, of Reading, Pa.

## WILLIAMSPORT.

Academy of Music (William G. Elliott, proprietor): 17th, All the Rage to excellent audience; good co.; performance satisfactory. 19th, Neil Burgess' Widow Bedott co. to a full house; everybody delighted. 21st, B. Macauley in Uncle Dan'l to a good-sized audience, who enjoyed the play throughout. Billed: 25th, Nick Roberts' Humpty Dumpty; 28th, Kate Claxton; Feb. 2, Collier's Banker's Daughter.

## EASTON.

Able's Opera House (William M. Shultz, manager): Frederick Paulding appeared on the 17th as Salviati, to fair audience. 21st, Bartley Campbell's play, My Geraldine, was given, Mr. Campbell himself superintending its production. The audience was large and enthusiastic, and Mr. Campbell was called before the curtain. Kate Claxton plays in The Snow Flower on the 25th, and All the Rage is booked for the 28th.

## SCRANTON.

Academy of Music (C. H. Lindsay, manager): Barney Macauley as Uncle Dan'l, 17th: standing room only; support unusually good. Hill's All the Rage, 20th; business medium. Neil Burgess as Widow Bedott, 22d, to good business. Booked: Kate Claxton, 26th; Nick Roberts' Pantomime, 29th; Herrmann, 31st and Feb. 1.

## MAHANOT CITY.

City Hall (C. Metz, manager): Mayher's Uncle Tom, 17th, to poor business. Coming: 29th, Watkins' Dramatic co.

## COLUMBIA.

Opera House (J. H. Zeamer, manager): Booked: Jan. 29, Snelbaker's Majestic; Feb.

7, Pat Rooney; 15th, Varieties by home talent; 18th, Shay's Quincuplex; 19th, Mme. Rents' Minstrels, Kit Clarke, manager; 22d, home talent entertainment; March 1, Gus Williams.

## NORRISTOWN.

Music Hall (Charles Holmes, manager): Bartley Campbell's Irish play, My Geraldine, to a good and well pleased house, Jan. 22. Coming: Concert, Jan. 27.

## Rhode Island.

## PROVIDENCE.

Opera House (George Hackett, manager): 17th, Haverly's Colored Minstrels to big business. Hundreds were turned away unable even to gain standing room. 31st, Madison Square co. in Hazel Kirke to good business. The version has been somewhat changed for the better, and Miss Ellsler in the leading role, as well as Mr. Coudeock, shared equally in the applause; Coming: 24th, Martin's Eighty Days Round the World, under the management of W. H. Fitzgerald; 28th, Salsbury's Troubadours in the laughable musical extravaganza entitled The Brook. Feb. 1 and 2, Pirates of Penzance, under the auspices of the Narragansett Boat Club, produced under the direction of W. B. Bartlett.

Low's Opera House (Wm. H. Low, Jr., manager): Willie Edouin's Sparks co. in Dreams 20th, to good business.

Theatre Comique (Hopkins & Morrow, managers): Good business during the week. The Boisset Bros., Tommy Granger, Lizzie and George Derions, The Miltons (Billy and Mary), new people on the 24th.

## NEWPORT.

Bull's Opera House (Henry Bull, manager): Mme. Donald appeared in concert Monday evening, Jan. 17, to a small audience. Wednesday evening, the Madison Square Theatre co. in Hazel Kirke, to big business; first-class show. The character of Aaron Rodney was taken by E. L. Walton, the stage manager, Mr. Aveling being confined to his room by sickness. Gustave Frohman is the manager. Friday evening Haverly's Colored Minstrels appeared to large audience, but did not give satisfaction. 27th, John Murray in Folk Lore.

## WOONSOCKET.

Music Hall (C. H. Horton, manager): The Tourists delighted a large audience 18th.

## South Carolina.

## CHARLESTON.

Owens' Academy of Music (J. M. Barron, manager): Robson and Crane, 17th and 18th, to good business. 19th and 20th, Oliver Doud Byron, to big business. Coming: John T. Raymond, 24th, 25th and 26th, and Frederick Paulding, 27th, 28th and 29th.

## COLUMBIA.

Opera House (Eugene Cramer, manager): Frederick Paulding billed for 26th in Salviati. John T. Raymond billed 27th in Col. Sellers.



played to large houses 20th, 21st and 22d. The play was well mounted and the cast a strong one. Eleanor Calhoun opens 25th in Romeo and Juliet; 26th, The Hunchback, and 27th, Daniel Rochat.

Theatre Comique (W. W. Putnam, manager): Business good. Mattie Bliss opens 24th. Lytha Glenroy closed 23d.

Item: Miss Lizzie Hudson severed her connection with Collier's Banker's Daughter comb. last Saturday night, and left for New York on Sunday.

## West Virginia.

## WHEELING.

Opera House: George S. Knight's co. opened for one night, 18th, to good business. Bartley Campbell's co. played the 22d, to a crowded house. Mahu's English Opera co. are billed for the 24th and 25th. Reutz-Santley co. 26th.

## Wisconsin.

## MILWAUKEE.

Grand Opera House (Jacob Nunnemacher, manager): Sol Smith Russell's Edgewood Folks, 19th, 20th, 21st and 22d, drew large audiences. The co. comprises some fine artists. The new scenery by W. S. Cumming was an artistic achievement. Mr. Sol Smith as the Deacon, and Walter Lennox, Sr., as Fodick Skinner, did some clever acting. Charles Rockwell and B. T. Ruggold gave most finished impersonations. Miss Carrie McHenry made a charming Faith, and gave a clear impression of what a "good" girl ought to be. Miss Nellie Taylor, as Hulda Jane, the susceptible maiden, created much merriment. Clauder's excellent orchestra received repeated applause. Sol Smith Russell, 24th, week, at Grand Opera House, Chicago. Leavitt's Opera Burlesque co. go from here straight to San Francisco, opening Feb. 7.

Academy of Music (Harry Deakin, manager): Native Palestine Arabs, 18th, to fair houses, 17th and 18th very light. The entertainment is novel and instructive in its way, but properly belongs to church exhibitions. C. L. Davis, 19th, 20th, 21st and 22d, to good business. Mr. Deakin has cancelled his contract with Rev. De Witt Talmage for six lectures. Maude Granger's co. left here Sunday last in a demoralized condition, and disbanded in Chicago.

## BELLOIT.

Goodwin's Opera House (S. J. Goodwin & Son, proprietors): The Big Four Minstrels, 21st; Prof. Morse, 20th; Helen Potter's Pleiades, 25th; 26th, a party of Arabs make their appearance; Feb. 7, Remenyi Concert co.; 4th and 5th, Roberts' Mississippi comb.; 21st, Minnie Palmer; March 7, Arabian Night; 13th, John Dillon.

Items: Charles W. Roberts assumes the duties of general business agent of Forbes' Dramatic co.—The Clement Brothers' troupe are enjoying a two weeks' vacation.—Uncle Tom's Cabin co. will not prosper in Beloit.

## RACINE.

Opera House (McFarlane & Rusco, managers): Donovan's Tennesseans, 18th; full house.

Item: The business of the Opera House this season has been the poorest for several years, owing to the attacks made upon it by the Evening News. The editors of this paper, by continually advocating the erection of a new opera house, have caused slim attendance. Their efforts are praiseworthy, but the policy of injuring the business of our only place of amusement is questionable.

## JANESVILLE.

Myers' Opera House (C. E. Moseley, manager): Big Four Minstrels, 20th, to fair house. Coming: Helen Potter's Pleiades, 25th.

Janesville Theatre, Variety (Hart & Henderson, proprietors): Good business during the week. Cassoday and West are the hit. New people: Charles Gallagher, Jessie Adams and Gracie May.

## MADISON.

Opera House (George Burroughs, proprietor): Mason and Morgan's Uncle Tom came 20th, to a fair house. The co. is a good one. Mitchell's Pleasure Party, in Our Gobins, is booked for 26th and 27th. The Palestine Arabs are coming 28th. Minnie Palmer, under the management of Wilson and Thearle, is booked for Feb. 16, 17 and 18.

## Canada.

## TORONTO.

Royal Opera House (J. C. Conner, manager): Very large audience assembled week of 17th, the attractions being Drink and Led Astray, with Cyril Searle and Rose Eyttinge in the leading parts. The play is first-class and support good, and as a warning against drink is worth a thousand temperance lectures. Thursday, 27th, and balance of week, Nip and Tuck comb. return, and although it is only a few days since they held the boards of this house, it is safe to say that there will be good business.

Grand Opera House (A. Pitou, manager): House closed first two nights of week. 19th, Sternberg-Wilhelmj co. gave a very successful concert. There was a very large attendance and the performance created a very favorable impression. 21st, Salvini and co. appeared in Othello to a packed house. 27th and balance of week, Barney Macaulay.

## LONDON.

Holman Opera House (George Holman, manager): Hi Henry's Minstrels 18th. They gave an excellent performance to a large house. Booked: C. L. Davis 29th; Cool Burgess next month.

Item: Mr. A. D. Holman and wife, of the Holman family, are traveling with the Rose Eyttinge comb.

## HAMILTON.

Grand Opera House (J. R. Spackman, manager): 18th, Laves' comb, to a poor house; 22d and matinee, Hi Henry's Premium Minstrels to good business.

## Nova Scotia.

## HALIFAX.

The Lyceum: Lindley's Comedy co. (Harry Lindley manager) performed May and December on the 13th and 15th; Colleen Bawn on the 14th, and All that Glitters is not Gold, 17th, to small houses.

## The World's Metropolis.

LONDON, Jan. 6, 1881.

If ever there is a time when the property of being in more than one place at the same moment would be particularly agreeable to a man, surely the twelve days that elapse between Christmas as appointed by the existing ritual and the date of its ancient celebration may justly claim that questionable honor. This is more particularly the case in the instance of man whose census paper next April will specify him as "theatrical journalist." Not, be it understood, that one covets the capacity from any selfish desire of doubling, tripling, or quadrupling

that measure of happiness which in the olden (or is it golden?) days of youth attended visits to the theatre in pantomime time. Advancing age and knowledge (which is not necessarily wisdom) brings with it such familiarity with the how, the why, and the wherefore of pantomime splendor, as breeds as a rule the most particular contempt. Magnificence of scenery becomes monotonous, the artistes in the openings are generally stupid, not of their own fault, but because the sayings and doings allotted to them by authors and stage managers are invariably insipid and ridiculous; while strive how we may to appreciate the humors of the man in motley and his ungodly associate, the old gentleman, one scene of a harlequinade is generally more than enough. Nor is this written in any spirit of captious criticism, nor from any undervalue of the hard work performed by all interested. Neither can a lack of respect for the traditions of the season, nor a weakness for escaping therefrom, be laid to the charge of the present deponent; nevertheless what is written is written, and it is tolerably certain that the most enthusiastic supporter of the business will entertain very similar sentiments after undergoing a course of nine pantomimes in six days.

It is a matter of etiquette, almost, to commence a Christmas entertainment summary by referring to the Theatres Royal, Drury Lane and Covent Garden, and, generally speaking, these institutions deserve this preferential honor by reason of the superiority of their pantomimes compared with those produced at other theatres. The change in the lesseeship of Drury Lane this year occasions the remarkable appearance of the Vokes Family at Covent Garden, while, more remarkable still, Mr. F. B. Chatterton, for so many years manager at the Lane, produces for Messrs. Gatti the Christmas show at the house which erewhile was his most successful rival. It is written by no less famous a humorist than Mr. F. C. Burnand (please notice the transposition of initials), who has chosen a somewhat unfamiliar story, the lines of which he has followed tolerably closely. The book is prefaced by the quotation of a verse by Victor Hugo, expressive of that gentleman's vivid attachment to children as a species, but is not otherwise particularly brilliant. It may be that Mr. Burnand is economizing his wit with a view to the better illumination of the pages of Punch, but there is very little in the dialogue of the pantomime to show that its author occupies the seat of Chief Jester of England. In addition to the Vokes Family, who with Mr. J. G. Taylor divide the principal characters, and who all work hard, much amusement is created by Master Charles Lauri, who most divertingly represents a bear. But the greatest attraction of the pantomime is the magnificent scenic display which it includes, and in another of those grand processions for which Covent Garden is famous. The transformation scene, which is entitled Valentine's Valentine, is also particularly elegant. A capital harlequinade is provided, Mr. Harry Payne and Mr. C. Lauri being very amusing clowns.

At Drury Lane the book is provided by Mr. E. L. Blanchard, the veteran pantomime writer. It is customary to speak of this gentleman's efforts in this line, as models of what they should be, and to refer with simulated appreciation to the elegance of his dialogue and the grace and beauty of his lyrics. Unfortunately there is no chance to do this at present, for while none of the characteristics referred to are discoverable in his libretto, a good deal of halting rhyme is to be found, while anything like humor is apparently out of the question. The story is called Mother Goose, but it is founded principally on The Sleeping Beauty, the two stories being so mixed up that it is impossible to say what is the connection, if any, or where one leaves off and the other begins. The list of characters is quite formidable, and includes Miss Kate Santley, who makes her first appearance for many months, during which she has suffered from a very severe illness; and a number of ladies more beautiful than famous; while Mr. Arthur Roberts, the well-known Music Hall comedian, heads a list of mimmers which is concluded by Mr. Julien Girard of the wonderful legs. Some good dancing is provided, Mlle. Poladino being premiere danseuse, while Mr. John D'Auban, in some eccentric dances, proves himself the most nimble of dancers. Some of this gentleman's gyrations are marvellous. But Drury Lane, like Covent Garden, comes out strongest in the stage manager and scene painter's departments, in the former of which the hereditary talent of Mr. Augustus Harris is again most unmistakably to be perceived. A series of splendid stage pictures, both human and artistic beauties forming the constituents, leads up to a really beautiful transformation by Mr. Henry Emden. The harlequinade is good and is conducted by three clowns—Mr. Fred Evans, the great little Ravella, and Master Bertie Cooke. This young gentleman also plays well in the opening. A feature is made by a novel statue ballet, the figures of which at the front of the stage are by an unique mechanical contrivance reflected at the back.

Having thus briefly summarized the pantomimes produced at the twin homes of that form of entertainment, small report will do justice to the beauties and novelties that are to be found elsewhere. After all, there are only nine in all London this year, for as an universal necessity at Christmas time pantomime appears to be losing adherents year by year. Neither will there be occasion to reiterate, as might well be done in every case, that the books of the works invariably discover a series of badly constructed lines, generally speaking devoid of humor; which would not raise a single laugh without the extraneous wheezes which every performer feels himself at liberty to drag neck and ears into his lines. Of course scenery and brilliancy of costume are the great things, but if all that is worth hearing is to be "gag," why have a book at all? Just a "plot" of the scenery and "business" would certainly suffice. However, the Surrey this year mounts, with its accustomed splendor, Hop o' My Thumb, in the title role of which a small child (small children are a great feature at this theatre) makes a great success, while Mr. G. Conquest, Jr., performs some remarkable feats of agility. The production is very creditable to all the rest of the performers engaged, and includes some excellent scenery and a good harlequinade. It is produced under the joint supervision of Mr. William Holland (the manager) and Mr. G. Conquest, Sr.

Two more theatres on the Surrey side offer pantomimes—Sanger's (late Astley's) and the little known Elephant and Castle. The first of these is entitled St. George and the Dragon, and is only intended as a vehicle for the fine scenic display provided, and for a series of grand tableaux in which scores of people appear, but which are rendered particularly effective by the appearances of many of Messrs. Sanger's fine horses, mules, camels, dromedaries, and some splendid well-trained elephants. The well-known clown, Little Sandy, appears in a bustling harlequinade. At the Elephant and Castle Theatre a very good pantomime is provided, which will certainly be hugely appreciated by the dwellers in and about the locality.

Recessing the Thames, the Standard, at Shoreditch, plays a pantomime paradoxically entitled The Wide-Awake Sleeping Beauty. This vast theatre is particularly well adapted for displays of this nature, and several quick changes of scenery occur which it is the proud boast of the management would be impossible in any other theatre in London. A feature of the ballet here is the sudden transformation of the dancers in the ballet into living candelabra. It is ingenious and very effective. The Grecian produces King Frolic, tolerably mounted, and supported by a long list of comedians, most of them low comedians, and of fair and proportionable damsels. But the loss of the Conquests is a severe blow to pantomime at the Grecian.

There only need two now to complete the list of this year's pantomimes; these are the Britannia at Hoxton and the Park at Camden Town. Report speaks well of both these productions, but, for the present, "not knowing can't say." From the above summary it will be seen that the old order is more cherished in the outlying districts and by the audiences and managers of the minor theatres than by the great houses which exist in the West End, always excepting Drury Lane and Covent Garden. The Gaiety is the only one of these that found itself called upon to recognize the season, and the consequence is a refurbished version of the burlesque of the Forty Thieves, written sometime ago by Mr. Reece. Mr. Terry, Mr. Koyce, Miss Farren, Miss Vaughan, and other sundry and various appear in it. With this exception, and the first appearance of Mr. Edwin Booth in The Fool's Revenge, the Strand and St. James Theatres pursued unmoved the even tenor of their way.

But Boxing Day, was also marked by the reappearance in London, after an extended provincial tour, of the Mastodon Minstrels, which is a combination of exponents of the art of nigger minstrelsy numbering forty individuals. At both the matinee and the evening performance the immense house in the Haymarket was crowded and hundreds were turned away from the doors. (Albeit, Mr. Foote and Mr. Charles Frohman, the directors of the affair, turned not a single hair between them, so used have they now become to this condition of things.) Since their last appearance in London the Mastodons programme has undergone considerable alteration, and in honor to the season a nigger pantomime, called The Hoo-Doo Queen, has been mounted, which explains the appearance in the midst of ordinary Mastodon specialties of the man in motley. This character is undertaken by Mr. Zanfretta, who has been especially shipped from your side for the occasion, and who, although he scarcely speaks during the performance, has more wit in his little finger than any six other clowns put together. He also performs some wonderful feats upon the tight rope. Included in the pantomime are the song-and-dance act, the Picnic, which will hardly rival the quaint and effective Old Kentucky Home, although it is performed with great humor and spirit, and the champion transformation clog-dance, of which so great a point is deservedly made. The Skidmore Guards parade and enlist recruits, one of whom, being the clown, occasions some trouble, and Mr. Billy Emerson and Mr. Sam Devere appear in their usual scenes. The clever impersonation of the Watermelon Man, by Mr. J. W. McAndrews, is repeated, and while it occasions as much mirth as ever, remains a faithful piece of character acting. Messrs. Lee, Casey and Shirley give their musical melange upon sundry orthodox and unorthodox instruments, and Mr. E. M. Hall (late of the San Francisco Minstrels) gives a splendid performance on the banjo regarded as a medium for genuine music. The Mastodons first part is short, and principally re-

markable for the singing of "Empty is the Cradle" by Mr. W. T. Harley. It is brought to a conclusion by the skit, the Volunteer Fire Department, in the introduction to which Mr. Billy Rice, as a country negro come to town to see the show, is genuinely funny. The big business of the opening day continues, and probably will continue as long as the Mastodons remain in London.

W. C. T.

## PROFESSIONAL DOINGS.

—Mose Fiske plays Passe-Partout in Martini's Around the World company.

—John T. Raymond will present his new piece, The American, at the Park Feb. 7.

—Ned Sothorn made his last appearance in America at Wilson's Opera House, Meriden, Conn.

—Daniel Rochat, under A. M. Palmer's management, will be played at Haverly's Brooklyn Theatre, Feb. 7.

—The Novelty Theatre, Brooklyn, E. D., is having a prosperous season and presenting all the principal attractions.

—It is probable that a matinee performance of the Children's Carnival will be given at Booth's sometime during the latter part of February.

—James A. Herne, of the Hearts of Oak combination, will secede from the Brooks and Dixon management at the end of the present season and make his own dates for the next.

—The Leland Opera House, Albany, is to let. Since Tweddle Hall and Martin's Opera House have been put into excellent condition, Mr. Albaugh finds himself situated in the least desirable theatre of the three.

—At Albany on Saturday night Mrs. Scott-Siddons will appear in As You Like It, and Mr. Patrick Ryan, of Troy, known to fame as a pugilist, will make his dramatic debut as Charles the Wrestler. Jem Mace, who is now a successful business man in Australia, assumed the character in this country some years since.

—Johnny Thompson has struck upon a novel expedient to draw a house. At Alexandria, Va., last week he announced that a vote would be taken among the audience to decide who was the handsomest lady in the city, and that a valuable prize would be given to the favored one. The idea took. He had large audiences for three nights.

—Forrest Robinson made a hit in Providence last week in the Legion of Honor. This week he is playing with the Union Square company at the Chestnut Street Opera House, Philadelphia, in the False Friend. Next week he joins the Legion of Honor company at Chicago. Mr. Robinson is rapidly developing into a first-class actor.

—C. W. Coudeock had a lucky escape from what might have been a serious accident at Worcester, Mass., Jan. 18. While playing in Hazel Kirke he fell with his head directly under the curtain, face downwards, and had it not been for an actor at the wings, who stopped the descent of the ponderous roller, Mr. C.'s head to-day might be likened unto the thickness of y<sup>e</sup> stove-lid.

—Selina Fetter made her debut in Louisville last week, and society there went into ecstasies over the event. The young lady appeared as Marianna, in The Wife; Margaret Elmore, in Love's Sacrifice, and as Isabella. John W. Norton has been engaged to support and attend to the business of Miss Fetter on a starring tour. The debutante is said to possess talent and to be backed with the wherewithal to stand quite a siege in the provinces. The company engaged is a strong one.

—The severity of the winter has had a particularly distressing effect upon nomadic professionals, and many have been compelled to throw up engagements on account of sickness caused by ill heated theatres and halls, and return to this city. Three leading lady stars are at present lying ill in New York from this cause, viz.: Ada Cavendish, Maud Granger and Agnes Leonard, and any number of subordinate people have succumbed to the effects of colds engendered from this cause, and returned to their various homes. Cold and cheerless halls and theatres throughout the country should be spotted by managers, and tabooed until they are placed in a thermal condition.

## Madison Square Theatre.

STERLE MACKAYE.....Manager

12TH MONTH  
12TH MONTH  
OF  
HAZEL KIRKE.  
HAZEL KIRKE.

Every evening at 8:30, Saturday matinee at 2.

## Daily's Theatre.

Broadway, cor. 30th st.  
EVERY NIGHT AT 8. OVER AT 11.  
Prices, \$1.50, \$1.75, and 50c. Seats may be secured a month ahead by mail, messenger or telegram.

Every evening until further notice, MR. AUGUSTIN DALY'S new musical and spectacular comedy,

ZANINA,

in which appear the famous

NAUTCH DANCERS & HINDOO JUGGLERS.

## Novelty Theatre.

Fifth and South Fourth streets,  
Brooklyn, E. D.

MONDAY, JANUARY 24.

Wednesday and Saturday matinees at 2.

Engagement for one week only of the world-renowned Government scout and guide,

BUFFALO BILL,

in the thrilling border drama, by John A. Stevens, entitled

THE PRAIRIE WAIF,

introducing a band of genuine Cheyenne Indians.

Next week, THE HARRISONS in PHOTOS.

## San Francisco Minstrels.

BIRCH & BACKUS.  
Opera House, Broadway and 29th st.  
THE BEST BILL OF THE SEASON.  
Third week of the eccentric comedian, MR. HARRY G. RICHMOND.  
Great success of Frank Dumont's new piece, A HOT NIGHT IN THE CITY,  
with new scenery representing Brooklyn Heights and New York.  
HARRY KENNEDY, the great ventriloquist.  
Seats secured. Matinee Saturday at 2.

## Union Square Theatre.

Mr. A. M. PALMER.....Proprietor and Manager  
Begins at 8, over at 11:30. Saturday matinee begins at 1:30.

## SECOND WEEK

of the powerful new melodrama,

THE CROOK.  
THE CROOK.  
THE CROOK.  
THE CROOK.  
THE CROOK.

by the author of The Two Orphans, produced with a perfect cast and magnificent scenery.

TUESDAY and THURSDAY, JAN 26 and 27.

## LAST TWO MATINEES

MISS MULFORD.

TUESDAY, FEB. 1, NINTH EXTRA MATINEE and first production here in many years of CAMEL.

## Windsor Theatre.

Rowery below Canal Street.

JOHN A. STEVENS.....Lecturer  
FRANK S. HUSTON.....Manager  
Engagement for one week only of the great New York favorite,

GOFFY GOFFY  
GOFFY GOFFY  
GOFFY GOFFY  
GOFFY GOFFY  
GOFFY GOFFY

## (MR. GUS PHILLIPS).

In Augustin Daly's thrilling drama to four acts (rewritten and arranged expressly for Mr. Phillips), entitled

UNDER THE GASLIGHT,  
UNDER THE GASLIGHT,  
UNDER THE GASLIGHT,  
UNDER THE GASLIGHT,  
UNDER THE GASLIGHT.

presented with entirely new scenery and novel mechanical stage effects, featuring the famous railroad explosion and the great pier and East River Bridge scenes.  
Matinee Wednesday and Saturday.

## Wallack's.

LESTER WALLACE.....Proprietor and Manager

EVERY EVENING AT 8,  
Wednesday and Saturday Matinee at 1:30.

Sheridan's five act comedy of the

SCHOOL FOR SCANDAL,  
SCHOOL FOR SCANDAL,  
SCHOOL FOR SCANDAL,

with new scenery and a strong cast.

The novelties in preparation are  
THE UPPER CRUST, WHEN'S THE CAT?  
THE WORLD.

Due notice will be given of the reproduction of  
FORGET-ME-NOT.

Haverly's Fifth Avenue Theatre.  
J. H. HAVERLY.....Proprietor and Manager

## LAST WEEK OF

EMMA ABBOTT

OPERA COMPANY.

## Next week—COMELY BARTON'S OLIVETTES

Haverly's Nible's Garden Theatre.  
J. H. HAVERLY.....Proprietor and Manager  
E. G. GILMORE.....Associate Manager

THE GREATEST SPECTACLE OF MODERN  
THEATRE.

Kiralfy Brothers' grand production of Adolph Belot's great pictorial drama,

BLACK VENUS,  
BLACK VENUS,  
BLACK VENUS.

## A JOURNEY INTO THE HEART OF AFRICA

Three great premieres in new and novel ballets, with a corps de ballet of 200 young ladies. Battle of the Amazons, forty lady riders. An entire caravan of living animals. A den of living tigers on the stage.

Haverly's Fourteenth St. Theatre.  
14th Street and 6th Avenue  
J. H. HAVERLY.....Proprietor and Manager

## LAST WEEK OF

HAVERLY'S ORIGINAL  
WIDOW BEDOTT COMEDY COMPANY.

with America's popular comedians, Mr.

CHARLES B. BISHOP,  
CHARLES B. BISHOP,

as the indomitable

WIDOW.

Next week, Bartley Campbell's famous play,  
THE GALLEY SLAVE.

## Standard Theatre.

Broadway and 33d street.

WM. HENDERSON.....Proprietor and Manager

## SECOND WEEK

of the new society play, in five acts, entitled

BIGAMY,

by Ettie Henderson and Fannie Aymer Matthews, with an unequalled cast, including Ada Dyas, Louise Sylvester, Mrs. Farren, Ernestine Floyd, Eben Plympton, Nelson Decker, &c.

In active preparation,

DRINK

ROSE EYTINGE and CYRIL SEARLE.

## Tony Pastor's Theatre.

387 Broadway.

MORE FUN.

Second week of

OUR SCHOOL-GIRLS; or,

FUN IN A BOARDING-SCHOOL.

TONY PASTOR

will sing his great successes, Whist! Whist! Whist! and Are You Going to the Ball?

In preparation, Pastor's burlesque,  
PIRATES OF PENZANCE.

MATINEES TUESDAY AND FRIDAY.

Theatre Comique, 514 Broadway

HARRIGAN & HART.....Proprietors

JOHN E. CANNON.....Manager

Every evening and Wednesday and Saturday

Matinee. Until further notice, Volume 4,

HARRIGAN & HART

In Edward Harrigan's new comic play,

THE NUTCRACKER CARLIN'S SON





Monday night the Abbott company, minus Abbott, sang the Chimes of Normandy to a fair house. The organization showed its weakness in the performance, which was generally unsatisfactory. Julie Rosewald, who sang Serpolette, is blessed neither with youth nor good looks, and a voice of ordinary quality, scarce compensates for the absence of these other requisites to a proper representation of the part. Her vocalization is good, and she labored hard to create an impression, but the surroundings were of a most discouraging nature, and probably hampered her in the honest endeavor that she made. Clara Poole is not wanting in comeliness, but she cannot act, is awkward in movement, and as Germaine relied too largely upon the rest of the company for her lines. The duet with the Count, in the castle scene, was prettily rendered, and the audience were evidently predisposed in her favor, considering their generosity manifested toward her in the way of applause. She gave a flat, colorless rendition, however. Pauline Maurel was given the role of Robin Moore, and sang it poorly. Charles Turner sang and played this part delightfully with the Hess company, several years ago, and we have never seen it well done since—even in the French company last season. It is a mistake to place a woman in this character. Henry Peakes repeated his splendid performance of Gaspard, the best thing he has done. There is no necessity for criticising him in this particular part. Sufficient to say that he deserves all the credit it has brought him. He received two hearty calls before the curtain after the third act, besides one or two encores during the progress of the opera. Arthur Tams did a rather good bit of genuine bouffe work, as the Sheriff. William Castle sang the Marquis with dash and spirit. Tuesday night Miss Abbott appeared again in The Bohemian Girl. Wednesday afternoon Martha was done with Rosewald in the leading role, and Wednesday evening Faust. The programme for the balance of the week is as follows: Thursday, Mignon; Friday, Lucia; Saturday afternoon The Chimes, and Saturday evening Martha. Next week the Comley-Barton company will remove from the confined atmosphere of the Bijou to the Fifth Avenue, and the pretty opera will be done in a manner that will cause the Park Oliveette to hang its head with shame. John Howson will continue to play De Merriam, which is an error, as his bright talents would shine better as the Duke.

#### Oofty Gooft on Der Dramp.

SUMMER DIRECTION.

"Sharley, you'm looking poody vell dis morning for von of der olt dimers. Vell, I don'd plame you a bid. I dell you dere's nooding like id—nooding like pracing ub and hafing some shdyle. Fine feeders make fine birds, bud dot's a poody hard ding to made a shbarrow look like a peacock, I don'd care of his dail vas red, vite und plus. You used to be quite a goot-looking feller, Sharley, bud you pegin to show your age—der wrinkles vas beginning to held mass meedings on your forehead und round der corners of your eyes. Your hair vas gidding kinder din on dop of your granium und you hade to dook your had off now. Vy, I remember, Sharley, ven you voodn'd blay a bart vere you had to pud on a vig, you vas so broud of your amprosal locks. Ven you used to vent round der house from morning dill night humming: "I vas gidding olt und feeple," bud now you kinder durn ub your nose ad der mere menashon of der dune, led alone der vords, und "Silfer dreads amidst der gold." I'm bedding, Sharley, dot of a ocan-grinder vas to blay dot air under your window you vood run down shdairs und kick all der moose out of him und his groan-box in less as a minude. You dink more dan you used to, Sharley, und maype you don'd know id, bud ladely l'fe noticed dot you vas a leedle apend-minded—just like you vas holding shweed communion mit yourself—acced as dough you vas dinking of der basd cr something else. "Dinking vas bud a idle vasse of dought, For naught vas efrying und efrying vas naught." I like to dink, dough, all der same. I like to gid all alone by myself, shmoke my bipe und dink of something bleasand—recall der memories of der basd, recall old faces dot ve shall nefer saw again, recall old songs dot ve forged undil old assosiations pring dem pack und ve can hear dem as blain as ve did years ago; recall der money dot ve've porrowed in dimes gone by und can'd remember of efer hafing baid. I dell you, Sharley, memory vas a gread ding. "Und, ven der shdreem Vich offerflowed der soul vas bassed away. A consheuness remained dot id had left Dehoshed ubon der silent shore. Of memory, images und breshless doughts. Dot shall nod die und cannot be desstroyed." Dot's vat Wordsvordt der boet said, und Wordy vas boody near correct. Shakes-beare, doo, says something boud id in Ham-let: "Remember dee?" Ay, doo poor ghosd, vile memory holds a re-serted seat In dis distracted globe. Remember dee? Yes, from der dsple of my memory Jth vipe away all dridal fond records."

How do I came to know so much boud Shakesbeare? Led me dell you, Sharley. I blayed von dime a goot deal of Shakes-beare und vas doid by all my friends dot of I didn'd shdob I vood land in Shdade's Bris-on or some oder nice blace. I shdobbod, bud I remember all der lines all der same. Ven I shdarded in delling you boud der day-dreaming I vas going to quiedly recide to you a leedle ding I vonce wrode mit my left hand, ondiddled "A Referee," und of you bromise me dot you voodn'd doid anyvon dot I vas der audor of id I'll durn der grank of memory und led id loose. Vas you baying addenshon? Vell, den, here id goes:

#### A REFEREE.

Der rain dot had fell, der boet arose. He bassed by der town und end of der shdreed, A lighd vind plowed from der gades of der sun Und vafes of shadow vent ofer der vent: Und he sot him down in a lonesome blace Und shouded a melody vild und sweet, Den he quiedly dook off his shdocks und shoes Und voked to der rifer und gargled his feet. Der shallow he shdobbod as he bouded der bee, Der snake shlipt under a shbray, Der jay hawk shdood mit der down on his beak, Und shdard mit his foot on der brey, Und der gockadood dought, "I hafie sung many songs, Bud nefer a von so gay!" Den der rifer rose ub, und der shdocks und shoes Dem flooded ferefer away.

You don'd like id, eh? Vat's dot? I oughd to got a year? Gafe me a shance, Sharley. I doid you I wrode id mit my left hand. Of I had wrode id mit my right hand id vood hafe been all righd. You don'd see der joke? Vell, I'll gafe you a diacram afder dis of efry joke I berbedrade. Vy don'd I rebend und reform und shdop making bad jokes und wriding bad boedry? Do you know vat Lytton says in der Lady of Lyons?

"He who seeks rebendence for der basd. Should voo der angel Viridue in der fadure." How ub vas dot for high? Sharley, led me dell you something—dot's a poody hard ding to gure a man's habids afder dey'm become gronic. Young says in his "Nighd Doughts:"

"Be vise mit shbeed;

A fool ad fordy vas a fool indeed."

Consequently I don'd dink dere vas much hobe for you und me, Sharley, my olt dime friend. I know I have been very foolish a gread many dimes in der course of my l'fe; bud, Sharley, dey vas errors of der head und nod der heart. Any leedle jokes dot I have been guildy of berbedrade shlibbed und pefore I dought und many und many a dime I have been sorry for myself. Of anyvon accuses me of being a boed und wriding boedry dey do me a gread injustice. I vood like to be von doughall der same, und I vood rudder be der audor of Hood's "Pridge of Sighs," Edgar Allen Poe's "Rafen," or Moore's "Come ye disconsolate," dan be Bresident of dese United Shdades. Boeds hafe done more goot for mankind dan all der Bolidishians.

"Plessings be mit dem, und edernal braise. Who gave us noplir loves und noplir cares, Der boeds, who on eartd hafe made us helrs Of truft und bare delighd by heavenly lays."

How quied efryingd vas round der Shquare vasn'd id, Sharley? I rudder dink der cold vedder is got someding to done mid id—keeds der parn shdormers in der house. Dey'm like der snakes und mud-durdles—der varm vedder prings dem out of deir holes und der cold drifes dem pack agin. I notice, Sharley, dot dere's a hole growd of emigrants running round in dis wicindiy—a lod of Vespera fly-by-nighds—seeking whom dey kin defour. Dey kin do anyding—led dem dell id—acd, manage, vent ahead or anyding else. Von veek dey'm shdars, next veek broderly men, und finally durn ub missing. Of dey kin got some boor simble minded fool to pud ub der money he got for his baper shdand or his leedle candy shdore und shdard dem out to blay "Rip" dey do id. Dey don'd shday long—dey run out for a veek or dwo, bud und leef der manager (?) und der company to vork home. Der voods vas full of dem, Sharley, bud dey'm fasd gidding shdobbod und dis blace vill gid doo hod for dem afder a leedle vile. Dis season vill finish dem und a goot many oders round here. Use dem like gentlemen und der aind anyding bad enuff for dem to say about you. Dey hafe neider prais nor apilidy, nodding bud sheek und imbudence. Dey'm rascals of der meanest order und dey gid deir l'felihood drough false bredences. Led dem vaid, somepody vill shdard der ball, "Und pud in efry honest hand a vip, To lash der rascals naked drough der world."

Come on, dere goes der noplres Roman round der Shquare, Ben Maginley—he's gidding shdoulder und bedder looking efr day und hour. I dell you, Sharley, making money acres mit some beebie und Ben vas von of dem. I like fad fellers, dey'm generally goot-nadured, goot-headed und you kin drust dem.

#### PROFESSIONAL DOINGS.

—Adah Richmond is re-ting at her home in Thirty-fourth street.  
—The ice blockade in the Ohio River made it necessary for the Strakosch Opera company to make a circuit of 410 miles to reach

Nashville from Evansville, Ind. The troupe appeared as advertised, and had an enthusiastic reception.

—The Constable Hook company is doing well through New England. They will go West shortly.

—Emma Abbott has in her rooms at the Westminster, where she is stopping, a Haines Brothers parlor upright.

—Sprague's Uncle Tom's Cabin company has gone under. But now and then we hear of others that are organizing.

Mr. J. T. Malone has joined Miss Eleanor Calhoun's company as leading support. He is an actor of talent and fine stage appearance.

—John A. Stevens is to bring out his new play, "Passion's Slave," at the Windsor Theatre. This accounts for the paragraphs floating over the country to the effect that the Passion Play is to be done at that establishment.

—Edward Clayburg has accepted a position with D. H. Anderson, photographer at 785 Broadway. Mr. Anderson is said to be abreast with the progress that has been made in his art, and he has made a good selection in securing Mr. Clayburg to look after his business.

—The Legion of Honor company, consisting of Samuel Piercey, Lewis Morrison, Forrest Robinson, George C. Davenport, Annie Graham, Alice G. Sherwood and Louise Dillon, open at the Grand Opera House, Chicago, next Monday evening, playing one week; thence to Toledo and Detroit three nights each; Cincinnati one week, and then back to New York. Frank Gardner, Samuel Piercey and Lewis Morrison are the managers and Harry Wood prompter.

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